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OPINION

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Post-Spitzer, Indie Labels Still Need Access To Radio PDs

BY RON BOSE

Independent record labels have been watching New York State Attorney General Eliot Spitzer's payola investigation and the FCC's subsequent actions with great interest. "Payola-like practices," wherever implemented, have been damaging the music industry, corrupting the process of music selection while depriving recording artists of access and the listening public from the bounty of more diverse playlists. I will argue that the system did not even serve radio programmers as it restricted their conversations to only a few providers of information.

Independent labels have been disadvantaged more than most as many have neither the ability nor the desire to

of "independent promotion."

Let's be clear: Independent promoters can be integral participants in the independent label ecosystem. Very few independent labels have large in-house promotion staffs with the regional operating structure required to coordinate a breaking hit. And almost all depend upon independent promotion firms for support, if not as the primary point of contact with radio programmers.

Unfortunately, the entire independent promotion industry has been tarred by the actions of a few who have been identified as instruments for corrupt practices. Today, many radio stations and chains have blanket bans in effect, prohibiting contact with any form of inde-

with the major broadcasters. The American Assn. of Independent Music—which represents U.S. independent labels—recently sent a letter to FCC chairman Kevin Martin, strongly urging the commission to consider establishing a set of “best practices” to be integrated into any such settlement discussions.

Commissioners Jonathan Adelstein and Michael Copps responded with an invitation to discuss the independent community's needs and have asked us to assist in the development of these practices aimed at ensuring reasonable access to music programmers and a transparent process of music selection going forward.

Wish us luck. It won't be an easy task, and we welcome dialogue with all affected players to create a workable



compete within or against the "communications-industrial complex." Even those labels fully "in the game" participate at great cost, often putting their livelihoods on the line with each successive campaign.

Therefore, we were gratified to see the system's abuses exposed with the hope of leveling the playing field for great music, regardless of the size or economic power of its source.

That is still our hope.

Since these practices have publicly surfaced, however, reports are that radio has reacted by retreating rather than by opening up to broader sources of material. One of the issues is over the definition

indie labels out as an unintended consequence of this knee-jerk reaction.

Therefore, a policy must be created that ensures access to programmers for all with relevant music and information, and this must necessarily include independent promoters on whom the vast majority of indie labels depend.

It has been reported that the FCC is on a fast track to settle payola allegations

construct. But without a clear set of guidelines, strictly adhered to by all parties, the dynamic forces that have resulted in the current quagmire are destined to resurface, and sooner than we all think.

Let the best song win.

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Definitive Jux directly
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Dave Alder's exit may
be just the beginning



Fair And Free
Chris Gorga offers
free tunes on Napster

UpFront

MAY 13, 2006

COUNTRY BY PHYLLIS STARK

It's Bon Jovi Country

First Time A Rock Band Has No. 1 On Hot Country Songs

NASHVILLE—Bon Jovi has reached No. 1 on the Billboard Hot 100 four times in its hit-studded career. But recently, it notched a first—not just for the band, but for music history. The hit "Who Says You Can't Go Home" made Bon Jovi the first rock band to land atop Billboard's Hot Country Songs chart—a position it holds for a second week in this issue.

The road to its first country hit began when the band's Jon Bon Jovi and Richie Sambora created two versions of the song, both of which appear on their current album, "Have a Nice Day" (Island), which has sold 1.1 million copies, according to Nielsen SoundScan. The rock-only version is a hit on the adult top 40 and AC charts. The country version features Jennifer Nettles, lead singer of boy country act Sugarland. The single is available as a digital download. Starting May 23, the duet and video will be available exclusively through Target as a CD shrinkwrapped with Sugarland's album, "Twice the Speed of Life."

At the time the duet was recorded, Sugarland was little-known. Since then, "Twice the Speed of Life" (Mercury) has sold 1.9 million copies, according Nielsen SoundScan; the group has landed three other top 10 songs.

Nettles was actually not the first choice for a duet partner. Jon Bon Jovi first asked Keith Urban to sing and play banjo on the track. But the collaboration wasn't what either artist had in mind. "Our voices were too similar," Bon Jovi says. "A banjo wasn't really the way to go. But I now had the idea that this could really work."

Universal Music Group Nashville co-chairman Luke Lewis suggested Nettles and sent Bon Jovi a copy of Sugarland's album.

While top pop producer John Shanks worked on the original track, Bon Jovi sent Nettles into the studio with Nashville producer Dunn Huff, who "twanged it up for real," Bon Jovi says. "I was so happy with it that I was willing to take a shot," Bon Jovi says. He was trying to avoid having his group seen as "carpethuggers who were going to say they're a country band suddenly."

In fact, Bon Jovi already had some family in Nashville. Jon Bon Jovi has made multiple trips to Music City for songwriting collaborations, and the group has recorded and performed there many times, including laying the tracks for the "These Days" album.

Jon Bon Jovi even spent five weeks on the Hot Country Songs chart in 1998 on a duet with Chris LeDoux, "Bang a Drum," and Bon Jovi's hit "Wanted Dead or Alive" was recorded by country artist Chris Cagle on his 2005 Capitol Records Nashville set, "Anywhere but Here."

The country promotion of "Who Says You Can't Go Home" kick-started last year when Sugarland and Bon Jovi teamed for a dynamic performance on a CMT "Crossroads" special. The reaction to that show helped convince Mercury executives to release the song as a country single.

Next, Bon Jovi appeared at the Country Music Assn. Awards in New York in November 2005. Bill Catino, executive VP of Universal Music Group Nashville, says the nationally televised CMA Awards performance "definitely gave [the song] a boost. [Programmers] say their phone lines started hitting" with requests.

Nettles and Bon Jovi then shot a video for the song, which played off the title to bolster Bon Jovi's support for the charity Habitat for Humanity. The video was filmed at a Habitat home-building site and got significant play on CMT and GAC. Last month it won the CMT Award for collaborative video of the year, and is nominated for an Academy of Country Music Award.

Country radio programmers, once notorious for shunning anything considered to be outside the parameters of the format, began to embrace "Who Says You Can't Go Home." It helped that Bon Jovi gave multiple interviews with country stations.

"Soon after the song was serviced to country, we found ourselves in the same boat as most country stations," says Chris Huff, APD/music director at KSCS and KTYS (the Twister) Dallas. "Wondering if we were really playing a Bon Jovi song between George Strait and Alabama. It may have seemed illogical to our programming minds, but it never seemed to violate our audiences' sensibilities."



>>> **RIAA SETTLES WITH BEARSHARE**
Bearshare is the latest peer-to-peer network to bow to the music industry in the wake of the Supreme Court's ruling against Grokster. The RIAA on May 4 entered into a \$30 million settlement agreement against the file-swapping service.

The agreement follows similar pacts with Grokster, WinMX and i2Hub. The RIAA still has either pending litigation or cease-and-desist orders outstanding against Warner P2P, Streamcast/Morpheus, Kazaa, LimeWire, eDonkey and Soulseek.

>>> **WMG REJECTS EMI**
Warner Music Group has rejected a \$28.50-per-share takeover offer from EMI Group that valued the music major at \$4.2 billion. In a statement, EMI confirmed that it approved WMG on May 1 with a unanimous shares buyout proposal. WMG explained in a statement that EMI's proposal was "not in the best interests of our shareholders" and that it had "unanimously rejected it."

>>> **ITUNES WINS PRICE BATTLE**
The major labels' push for variable pricing in digital music has been tabled until at least 2007, the first time first reported by Billboard in October. The majors have re-upped their contracts with Apple Computer for the iTunes Music Store, leaving the 99-cent-per-song model intact for the time being. The labels ultimately were more interested in ensuring continued marketing initiatives and development of the video download business. That's than disrupting those efforts, a source familiar with the situation says.

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LATIN BY LEILA COBO

>>> SIRIUS LOSSES, SUBS GROW

Sirius Satellite Radio's first-quarter financials showed that losses widened sharply on spending and the significant growth in subscribers to its pay-radio service. The New York-based company, No. 2 in the nascent pay-radio market to XM Satellite Radio, says its net loss widened to \$45.8 million, or 33 cents per share, from a loss of \$19.6 million, or 15 cents per share, a year earlier. Revenue jumped 193% to \$12.7 million, from \$4.3 million.

>>> RIAA TARGETS 12 U.S. CITIES

The RIAA has targeted 12 U.S. cities on a priority watch list for physical-goods piracy. The cities are Atlanta, Austin, Chicago, Dallas, Houston, Los Angeles, Miami, New York, Philadelphia, San Diego, San Francisco and Providence, R.I. The record labels' trade group says it will step up law enforcement and commit additional investigative resources in all of these cities in the coming year. The RIAA says that, thus far, the industry loses more than \$300 million per year to domestic physical goods (non-Internet) piracy alone.

>>> STARBUCKS READIES EXCLUSIVE

Starbucks' next exclusive is Diana Ross' "Blue," an album of standards recorded in 1971 and 1972 that was never released. It will be offered by the coffee retailer starting May 16 and the exclusive will last five weeks. According to news, Starbucks has hired the William Morris Agency to seek music, film and book projects for it to consider for marketing and distribution in its 11,000 locations worldwide.

The company, which sold nearly 3.5 million CDs last year, entered the film business in April with a marketing and profit-sharing campaign for *Aléelah and the Bee*, an urban drama about a young girl who defies the odds to reach the national spelling bee.

continued on >>>pg. 8

Latinos Speak Out

Music Community Shows Its Support For Immigration Reform

On May 1, norteño icons Los Tigres del Norte—arguably the most influential regional Mexican group in the United States—walked down Wilshire Boulevard in Los Angeles, alongside hundreds of thousands of people protesting for immigration reform. And when the band was asked to speak but had no speech prepared, it instead sang half a dozen songs a cappella: "El Mo-

jado Acuadlado" (The Wealthy Wetback), "De Paisano A Paisano" (From Brother to Brother) and "Tres Veces Mojado" (Three Times a Wetback).

Part-way through the performance, Los Tigres leader Jorge Hernández says, the emotion made him forget the lyrics to songs he had been singing for a lifetime.

"Being there, surrounded by all these people, reminds you of why you came this country, and those emotions came about," says Hernández, who is a U.S. citizen. "They were shouting the words to the songs, and tears came to my eyes. It was something I hadn't experienced before."



Mexican norteño band LOS TIGRES DEL NORTE perform during an immigration protest May 1 in Los Angeles.

Among all the Latin musicians who either live in the United States or make their living there, Los Tigres del Norte have perhaps most consistently touched upon immigration and social class issues in their music. But they are by no means the only act to speak their mind about the burgeoning issues of immigration. Many other mostly Mexican acts, including Mariachi Seoane, Paquita la del Barrio, Montez de Ocampo and Graciela Beltrán also participated in

the march in Los Angeles. In New York, non-Mexicans, including José Alfredo "El Cañario" and Andy Año, took to the streets. And many mainstream names, including Gloria and Emilio Estefan, Shakira and Daddy Yankee have voiced support for the immigration cause.

The issue-dominated the Billboard Latin Music Awards April 27, as many acts used their podium time to speak words of solidarity for immigrants on live, national TV. The show acknowledged the issue with various Latin stars performing the song "No Me Llames Extranjero" ("Don't Call Me Foreigner"). The performance, interspersed with stark black-and-white photographs of immigrants arriving at this country, elicited a standing ovation.

Latin retail and, especially radio, have played a huge role in supporting—and organizing—the Latin community at large. Music chain Ritmo Latino, for example, shut down all 45 of its stores May 1, even though it meant a major loss of income. "Not all Latinos are in favor of the protests," Ritmo Latino head buyer Alberto Uribe acknowledges. "But Latinos make up the majority of people affected by these immigration laws. We

say Jorge Hernández, leader of Los Tigres del Norte, an act committed to immigration reform. "But . . . we must respect this country's flag and anthem."

Los Angeles regional Mexican KXOL (La Que Buena) PD Pepe Garza worried that the song was being too closely associated with the pro-immigration movement. "Right now anyone can get in front of a microphone and Americans think they represent all Latinos," he says. "You can't speak for an entire community in that manner."

Ultimately, the controversy may be a marketing coup for UBO. "Nuestro Himno" will be included in an upcoming compilation titled "Somos Americanos" ("We Are Americans"). "It goes against a national emblem," says Alberto Uribe, head buyer of Latin chain Ritmo Latino. "But, our clients have been requesting it."

Kidron says that "Nuestro Himno" was no marketing ploy. "Our profit margin on this album is real slim," he says, noting that \$1 of each disc sold will go to pro-immigration organizations. "We did this record for a reason. Nobody in their right mind would have thought the president would comment. No marketing plan goes that far."

needed to show the community that supports us, that we also support them."

In such cities as Los Angeles, Chicago and Atlanta, Latin radio helped to organize rallies and distribute information. In Los Angeles, rhythmic KXOL had "Nuestro Himno," the controversial Spanish-language rendition of the national anthem, in heavy rotation prior to the march (see story, below).

In general, stations and their personalities ignored archaic competitive lines to unite in spreading the word for a common cause. In Los Angeles, for example, rival morning DJs and PDs from stations like KXOL and regional Mexican outlets KLAK and KBUU marched side by side.

Additionally, stations including KBE went off the air, "because our audience asked us to," PD Pepe Garza says.

Immigration issues have a history in Latin music, from the early-20th-century corridos (like "El Corrido De Gregorio Cortés") dealing with the U.S.-Mexican conflict to the songs of Los Tigres, who began singing about immigration in the 1970s. Most recently, Guatemalan pop star Ricardo Arjona, for example, has a single called "Mojado" on his latest album. The track, a duet with regional Mexican group Intocable, was inspired by Arjona's mother's own illegal crossing of the U.S. border, and lyrically moves from the poetic to the incisive with such lines as: "The wetback, the undocumented, he carries burdens the legal ones would never take on/The agony of a paper has made him a fugitive."

But some Latin acts may be avoiding the debate, as industry insiders say many non-Mexican acts do not see immigration reform as their issue. Cubans, for example, are granted automatic asylum if they set foot in the United States, and Puerto Rico, of course, is a commonwealth. According to U.S. Census numbers, 65% of the U.S. Latin population is of Mexican descent. "I cannot think of any non-Mexicans who have come out in support of this," in Los Angeles, Garza says. But, he adds: "It would be far more helpful if some American acts spoke out." ■

Anthem Divides A Nation

"Nuestro Himno" (Our Hymn)—the Spanish-language rendition of America's national anthem—has captured headlines and elicited a response from President Bush, who says the song should be sung in English. But it has also divided the Latin music community.

In Los Angeles, for example, KXOL had the song in heavy rotation, playing it more than 40 times—the number of spins generally associated with a top hit—the week ending April 30. However, as of May 4, only four of the 128 stations that report to Nielsen BDS had played the song, and no one besides KXOL had played it regularly. That station has now dropped the song.

"We wanted to make the statement that to become American and be patriotic, it wasn't necessary to leave your own culture behind," says Adolfo Kidron, president/CEO of Latin label UBO, which released the track to radio April 28. The song is performed by a slew of Latin artists—including Aventura, Olga Tañón, Ivy Queen and NKlabe—and even Haitian Wyclef Jean.

But Billboard spoke to at least a dozen Latin artists, executives, journalists, programmers and publicists, none of whom supported "Nuestro Himno."

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>>>DYLAN DEBUTS ON XM

XM Satellite Radio's "Theme Time Radio Hour" with Bob Dylan debuted May 3. It was the first broadcast of Dylan's new weekly show. Each one-hour program is built around a single theme and offers musical selections handpicked by Dylan. Song lists for future episodes will be built around such themes as "cars," "dances," "police" and "whiskey" and complete track lists will be posted on xmradio.com/bobdylan. The show airs on XM's Deep Tracks channel Wednesdays at 10 a.m.

>>>HALL TO HONOR MAYER

John Mayer will be the recipient of the Hal David Starlight Award at the 2006 Songwriters Hall of Fame Awards. The award honors gifted songwriters, who in the early years of their careers have original songs making a significant impact in the music industry. Mayer, whose next studio album is slated for release in August, joins the company of Bob Dylan and Allen Toussaint, past recipients of the award. The Songwriters Hall of Fame Awards Dinner will be held June 15 at the Marriott Marquis Hotel in New York.

>>>LOUDEYE SOLD TO MUZE

Loudeye, which has been searching for a buyer since February, has sold its U.S. operations to digital entertainment firm Muze for \$11 million in cash. The Seattle-based company plans to run the U.K.-based O2O2 service, which provides the back-end technology that powers multiple mobile and online music services throughout Europe. It will remain headquartered in the United States. According to the agreement, New York-based Muze will take over all of Loudeye's online and mobile music digital delivery services.

Compiled by Chris M. Walsh. Reporting by Luis Brander, Anthony Bruno, Susan Butler, Brian Garry, Maileena Newman, Sean Philipp and Reuters.

MVNO Helio Says Hello

Wireless Operator Is Latest Entry In Race To Target Niche Users

The Earthlink/SK Telecom joint venture Helio is the latest company to join the suddenly crowded fraternity of upstart wireless operators hoping to challenge the mobile status quo.

Amp'd Mobile, Disney Mobile, ESPN Mobile and Virgin Mobile are already in the market, targeting niche-user bases with wireless service. These mobile virtual network operators (MVNOs) lease wireless airtime from established wireless carriers to offer the kind of mobile entertainment, news, and other content and services they feel their host networks are not adequately providing.

For between \$85 and \$135 per month plus extras, these tech-savvy yuppies with a mix of cutting-edge wireless phones, video content and a wireless social networking service provided by MySpace, Amp'd, meanwhile, guns for a slightly younger user with less expensive devices and edgier content for between \$100 and \$150 per month. ESPN takes a sports-themed approach, while Disney Mobile is aimed at families with children.

Record labels and other content providers have high hopes for MVNOs like Helio and Amp'd for two reasons. First, they focus all their marketing on an audience proved to be voracious consumers of entertainment. Second, they built their services from the ground up specifically to deliver mobile entertainment services.

Furthermore, MVNOs have a limited retail sales presence—considered an essential distribution channel. At launch,

less operators, meanwhile, must market to multiple demographics and are saddled with systems not originally built for content delivery.

"We think there's an overall market opportunity for entertainment-focused wireless operators," says Rio Carraeff, VPGM of Universal Music Group's mobile division, which also has an equity stake in Amp'd. "As it comes to product innovation, platform innovation and rapidly deploying new products or services, MVNOs have an edge."

According to an October 2005 A.T. Kearney report, 28% of mainstream carrier subscribers with multimedia phone owners downloaded some type of music content at least once per month in 2005. Almost all of Amp'd's subscribers do so regularly.

But not all MVNOs are expected to survive. It takes about \$500 million in funding to launch a MVNO, and analysts estimate they must then attract 1 million subscribers in less than three years to become self-sufficient before running out of cash.

Helio and Amp'd are attempting to build a mobile-entertainment brand from scratch at a time when larger carriers with deeper pockets and better name recognition are dedicating an increasing amount of time and money to promote their own entertainment services.

Furthermore, MVNOs have a limited retail sales presence—considered an essential distribution channel. At launch,

Hello phones and services are available only via the Hello Web site or a toll-free number. The company says it will expand availability to more than 1,000 retail locations by the end of May and 3,000 by the end of the year, including Tower Records and Sam Goody.

None of the new MVNOs are discussing subscriber numbers yet, but initial estimates are that Amp'd will top up no more than 100,000 subscribers in the first quarter of the year.

But analysts and investors alike say it's too early to predict



winners and losers. "You can't really judge what these guys do in the first quarter at all," Yankee Group analyst Marina Amoroso says. "What's important is how they're doing in three quarters from now, because that's when you should be seeing the ramp-up."

DIGITAL BY SUSAN BUTLER

Digital Sales Data Streamlined

Music and technology industry heavyweights have taken an important step toward clearing the logjam of licensing and sales data shared among all involved in distributing digital content. Major record companies, technol-

"By working together and developing voluntary technical standards, we can harmonize and streamline the exchange of information relating to digital music," says ASCAP's Chris Aminta, the newly appointed chairman of DDEX.

As the number of digital service providers has grown from a handful to more than 100, the amount of data exchanged has grown exponentially. Each service provider's agreement has requirements on what information will be provided to report sales, and how the services went to receive new content and metadata such as album and song titles; artist, songwriter and publisher information; copyright owners; and ISRC recording codes.

Some services deal with more than 1,000 labels and publishers, with many content providers identifying their titles and artists by numbers or other codes rather than by full legal names. Converting that information to accurately report on sales and pay creators is labor-intensive and increases costs.

Aminta says that DDEX membership is offered at different levels and different fees. It is open to any organization with an interest in the legal distribution of music, such as record labels, music rights collecting societies, digital and mobile service providers, and digital music aggregators and broadcasters. Membership will not be extended to trade groups to prevent bloc voting.



ogy giants and music publishing groups have formed the Digital Data Exchange (DDEX), a membership-based, nonprofit organization, to develop global communication standards.

DDEX charter members are EMI Music, Sony BMG Music Entertainment, Warner Music Group, Universal Music Group, Apple Computer, Microsoft, RealNetworks, ASCAP, the Harry Fox Agency, U.K. collecting society MCPS-PRS Alliance and Spanish society SGAE. French society SACEM is expected to become a charter member shortly.

The group hopes to improve the quality of information relating to music, the identification of rights owners, the reporting of sales data and, ultimately, the distribution of royalties to rights holders.

RETAIL BY CHRIS M. WALSH

MUSIC DVDS TAKE FIRST DIVE IN '05

According to recent year-end shipment numbers released by the RIAA, music DVDs are down—for the first time since they started reporting in 1998—from the previous year. The category, which posted a 52% increase in 2004 and a 56% increase in 2003, slipped 3.8% in 2005, to \$539.8 million in shipments.

In part, music DVDs are following the softening trend of all DVD sales and shipments, caused by consumers' collection saturation levels and

other consumer options, according to NPD Group analyst Russ Crupnick. "There's a distraction factor," Crupnick says. "If you have 95 hours of content on your DVD, you're not rushing out to go out [and] buy a DVD. There's also not enough content users [who] want to go out and buy."

Retailers seem to echo the sentiment. "It seems like there may have been a dip because of a lack of great titles," Newbury Comics DVD buyer Larry Mansfield says. "A lot of the content

wasn't up to par, so they're just hitting the hard-core fan."

Music DVD sales growth may also be getting tangled in the Web. As sales slump, the user base for videos from digital giants like Yahoo Music and AOL

Music has exploded.

According to Yahoo, it served 4.6 billion videos to users in 2005, up from 2.9 billion the previous year. AOL Music was the exclusive online broadcaster for the Live 8 concerts last July. According to AOL, more than 5 million people tuned in live, and more than 25 million songs were streamed the first week they were available.

Erik Flannigan—GM/VP of AOL music, movies and TV—argues that the Web is actually helping DVD sales. "Streaming

3.8%

Sip In DVD shipments
in 2005

is just whetting the appetite for having a permanent copy," he says. "With all the original live programming we're doing, the one thing that comes back to us all the time is people's desire to own that stuff."

But the numbers don't always support that theory. "Live 8 2005" has sold 121,000 copies since its November release—a respectable number but far behind the year's top seller, Jay-Z and Linkin Park's "Collusion Curse," which sold more than 500,000 copies in its second year of release. ***

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The Indies

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Indie Labels Launch DIY Download Sites

As major labels quietly lobby Apple to bring variable pricing to its iTunes store, some indies are taking matters into their own hands.

Last week, New York-based hip-hop label Definitive Jux launched its own download store. The site follows in the footsteps of other such indies as Warp Records and Arts & Crafts, allowing the labels to sell directly to fans and set their own prices.

Def Jux co-owner Amaechi Uzoigwe says the label was motivated to open its own download store as it watched its payments from iTunes grow each month. While not revealing a specific number, Uzoigwe says Def Jux earns "in the six figures, annually," from iTunes.

"If we're clearing that kind of money on iTunes, we're onto something here," he says.

But with iTunes' growing popularity, Uzoigwe noticed his indie taking a back seat to the major labels at the download store. In that sense, he saw the digital outlets starting to mirror the traditional retail world, where new releases from major labels often get preferential treatment.

"We were one of the first indie hip-hop labels to sign up with iTunes, and we got a lot of love," he says. "We still get a lot of love, but now they're selling CeeLo, Stefani and top-40 artists. I don't blame them, but for us, we're relegated to the back pages way more than we were before. It's business, and we're not going to complain. We are going to be proactive."

Yet when it came time to set prices for the download store, Def Jux could not escape the impact of iTunes. A single track at the label's store costs 98 cents, and an album goes for \$9.98. Warp's iTunes prices range at \$1.35, and the Arts & Crafts download store sells its songs for \$1.52.

"For us, to charge more than iTunes is a slap in the face to the consumer," Uzoigwe says. "If there's no middleman, it's a money grab, and we weren't comfortable with that."

The Def Jux MP3 downloads will not contain any digital rights management encoding. The site

will also highlight exclusive content, and Uzoigwe envisions a time when the label's artists—which include El-P, Paper, Flow, Mr. Lif, RJD2 and Aesop Rock—will upload new tracks and freestyles to the site on a monthly basis.

The creation of Def Jux's store was largely spearheaded by the label's director of marketing and new media, Jay Drake. An outside programmer was hired to help design the site, but most of the work fell to Def Jux intern. When all was said and done, designing the store was a huge cost to the label.

"When we first wanted to do this two years ago, we were quoted between \$40,000 and \$60,000," Uzoigwe says. "It ended up being a fraction of that."

Drake says more labels do not create their own boutique stores because of the time it takes to build a site and a lack of Web expertise at a lot of imprints. That's a situation that could soon change.

Sonic Monica, Calif.-based Musicane, a subsidiary of MyMP3.com, has been offering artists and labels the ability since January to sell downloads via their own Web sites, with a third-party company administering the back end of the site.

For \$19.99 per month and 30% of each digital sale, Musicane will provide the tools to create an artist- or label-based download site and to sell videos and ringtones, if desired.

Musicane CEO Sudhain Shahani says the cost to labels is small, since the site offers the ability to customize a store without needing the technical knowledge or a graphic designer or a programmer. "It's well-suited," Shahani says, for small labels without the resources of a Def Jux.

Musicane has reached an agreement with digital distributor The Orchard, and Shahani says about 1,500 artists are using the service.

Meanwhile, digital distributor The Independent Online Distribution Alliance will announce its service in a few days, says Tim Mitchell, VP of business and

product development. It will allow its labels to create a storefront to sell their own downloads, with the IODA administering the back end of the site.

Of course, all of these label-centered stores could leave traditional retailers a bit uneasy. Uzoigwe admits that, with exclusive content going straight to the Def Jux Web store, the label's physical distribution partners "hate it." But Uzoigwe believes the site will position Def Jux to be at the forefront of a new business model. New artists, for instance, will get digital-only trials before a single CD is pressed, saving a slow-selling artist up to \$100,000 in unrecouped debt.

"Retailers been making a lot of money off record labels, and it's a bad business model," Uzoigwe says. "We're not antagonizing them. Our great relationships with a lot of retailers aren't going to stop. But for anyone to think if we ignore the Internet it will help retailers, that's nuts. It's delusional. The Internet is happening."

DIGITAL BY TODD MARTENS and BRIAN GARRITY

WEA Gives Indie Labels A Hand With Online Retail

Many of the nation's top independent record stores will finally enter the digital download business, thanks to a big assist from Werner Music Group.

WEA, WMG's distribution arm, is bank-rolling a new digital download service, set to launch by the end of May. It will be used by the 184 independent stores that make up the three independent retail coalitions: the Alliance of Independent Media Stores (AIMS), the Coalition of Independent Music Stores and the Music Monitor Network (MMN). Each site will be branded with the individual store's name.

WEA has hired B3, an e-commerce company based in Burlingame, Calif., to create storefronts and a shared backend for each

music community is part of our core strategy."

To be sure, the indie merchants are in need of support. According to the Almighty Institute of Music Retail, which offers a store database online, almost 650 indie stores—and nearly 1,200 chain outlets—have gone out of business in the past two-and-a-half years.

"I don't think any of these stores suddenly expect that we'll be in business the next 20 years because of this gift," says Eric Levin, who runs Criminal Records in Atlanta as well as AIMS. "But it adds to our suite of offerings, and that's what we're constantly doing. This is a new SKU—that's the way I look at it."

The retailers using the service will be able to offer digital albums packaged with extra content (including videos, interactive digi-

• We're putting our money where our mouth is. Supporting the independent music community is part of our core strategy.'

—JOHN ESPOSITO, WEA

of the indie coalitions. The stores will feature music from all the major labels and a large number of independents. Content licenses will be provided by Toronto-based MoonText Media, a digital distribution specialist that sells downloads in Canada under the PureTracks name.

The size of WEA's investment was not disclosed. But the company's bid to jump-start indie retail's presence in digital distribution reflects WMG's desire to expand the number of outlets selling music online.

Five years after the launch of Apple's iTunes Music Store, independent retailers have been stuck on the sidelines of the download business, in large part because of the costs of building a digital music store.

Thanks to WEA's cash, the upfront costs to the indie retailers utilizing the digital service have been offset. WEA will provide the digital infrastructure to stores for free during the next two years.

WEA president/CEO John Esposito says, "We're putting our money where our mouth is. Supporting the independent

booklets and bonus tracks) in a single downloadable file, downloads of in-store performances, music downloads from local artists and coupon-based download promotions in addition to the standard content available through virtually every online music service.

Indie merchants are particularly anxious to access the digital-only value-adds and exclusive content that the majors regularly dole out to iTunes and other online sellers.

The downloads, however, will not be iPod-compatible. The retailers are banking on indie-only exclusives and download coupons given to those who purchase a CD or a vinyl LP to drive digital purchases.

"This will mainly be about marketing," MMN president Michael Kurtz says. "We'll have our special downloads, our unreleased tracks and our local content."

Kurtz says the stores will also experiment with a variable pricing scheme, with downloads from developing artists priced for less than those from established acts. However, he declined to say whether the indie stores would follow the standard 99-cents-per-track pricing.

Levin hopes the offering ultimately will help drive more foot traffic to the stores. "None of us are particularly interested in selling digital files," he says. "We went to get people into these community centers, the stores. I look forward to selling an LP that comes with a coupon for the digital files." ■





Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Bands Meet Brands

Music, Ad Worlds Connect At Leo Burnett Initiative

Licensing music for an ad campaign is not new. There are times when the musical use is strategically smart (think Sting and Jaguar). Other times, it amounts to a waste of time, energy and money (Celine Dion and Chrysler).

To that end, the players in the world of brand marketing are ever contemplating the best ways to satisfy the needs of their clients—brands and bands. The Leo Burnett agency in Chicago has hit upon a smart concept with its daylong Artist-In-Residence music program (Billboard, May 6).

Days after immersing myself in the agency's program and translating the experience into words, the excitement of witnessing the Goo Goo Dolls, and the Donnas, on separate dolls, meeting with the agency's creative and music production teams remains. The days provided a window into some eye-opening questions—and answers—from

artists and agency.

More than once, phrases like "making connections" and "forming relationships" were bandied about when describing the year-old program's long-lasting goal. Sure, deals may be made on the spot, but this program leans more toward the future.

"Things don't always work out immediately," Leo Burnett VP of music producer Bonny Dolan said. "But other doors can open down the road. Once the connection is made, the real work begins."

Goo Goo Dolls manager Pat Magnarella views the program similarly: "The band was interested here. It's another opportunity to meet people who, someday, with the right campaign, might be able to help us out."

In the past 12 months, the AIR program has also welcomed Chaka Khan, Cheap Trick, Collective Soul, Gary Allan, Good Charlotte, Lifehouse, Mando Diao, Moby, Miri Ben-Ari, Nickel Creek, The Redwalls, Tri-

cia Yearwood, Jewel and the Kaiser Chiefs.

The program has resulted in a handful of success stories.

Collective Soul's "Better Now," from the band's 2004 self-released studio album, was used in three spots for Kellogg's Special K cereal. Following its day at Leo Burnett, Cheap Trick wrote a song specifically for McDonald's Wakeup Call regional campaign. The band also appears in the commercials, which are airing now. Four artists are also confirmed to participate in McDonald's annual convention, May 14, as a surprise to the attendees.

When booking acts to participate in the program, AIR co-designers—Dolan and Leo Burnett director of music Ira Antelis—work primarily with labels, managers and publishers. In fact, of the 16 acts that have participated in the program, EMI Music Publishing claims nearly half, including the Goo Goo Dolls and the Donnas.



The GOO GOO DOLLS drop by Chicago's agency Leo Burnett for a daylong music program to discuss potential branding ideas.

program goes beyond what traditionally happens between an agency and artist.

At a time when record label marketing budgets aren't what they used to be, a program like this can be incredibly beneficial for the participating artists. To be sure, an ad campaign, with the potential to reach 50 million pairs of eyes, is a pretty powerful tool.

A strong campaign, Leo Burnett executive VP/director of broadcast production Chris Bissner noted, provides an artist with "X millions of dollars worth of media exposure." With people fleeing terrestrial radio, he added an agency "can provide

the best exposure, across different platforms, to reach people."

Will this result in agencies trading more and more media exposure for music use in future campaigns? Time will tell.

In the meantime, we'd like to see the AIR program cast its artist net wider—Latin and electronic music, for example, are two areas largely untargeted by Leo Burnett. We could easily imagine electric DJ producer Paul Van Dyk, Colombian artist Shakira, R&B/hip-hop newcomer Juelz Santana or folk-pop singer/songwriter Alanis Morrisette having a lot to offer the creative types at the company. ■

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Floydian Theory

Billboard Shines Some Light On 'Dark Side Of The Moon' As It Cracks 1,500 Weeks On The Chart

On March 17, 1973, a band in musical transition named Pink Floyd hit the Top 200 chart with the release of its new album, "Dark Side of the Moon." It entered the chart at No. 95, the top debut that week. And then a funny thing happened: it never left.

Or almost never, anyway.

More than 14 years later—736 weeks to be precise—in July 1988, it finally fell off The Billboard 200. And after a later run on that and another 79 weeks on the Top Pop Catalog Albums chart, and Pink Floyd, with this issue, reaches the staggering plateau of 1,500 weeks on the charts.

It's difficult to contextualize just how singularly dominant a chart—and cultural—force the album has been. The runner-up for time served on The Billboard 200 is 200 years behind (see sidebar). Pink Floyd's lead in

total chart weeks is greater than Bob Marley's second-place spot by an almost 2-1 margin.

"Dark Side" is the 900-foot bunny of Energizer rabbits. Label sources say the album has sold roughly 40 million copies worldwide—on the short list of the all-time top sellers—and still routinely moves 8,000-9,000 copies on a slow week.

The charts on this page document its nonstop retail and radio presence. The album still often paces the low end of The Billboard 200, and every song on the more than 30-year-old record still gets radio play, with some among the most-played songs at classic rock stations monitored by Nielsen BDS.

"You'd think that after 30 years, there would be some burn on it," says Fred Jacobs of Jacobs Media, a radio consul-

tancy that frequently advises classic rock stations. "The fact is, in most classic rock music contests, tracks from 'Dark Side' populates the top 20, 25 songs, and usually something ends up being in the top five or 10."

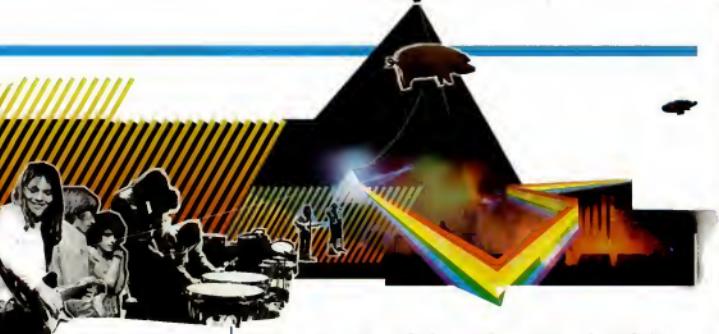
Several factors contribute to the album's staying power beyond the obvious fact that it is a classic recording. Unlike other top sellers—the Beatles, for example—Pink Floyd only has one or two records that most fans buy upon discovering the band ("The Wall" would be another). And older fans have frequently been compelled to repossess the record, as it is reissued in new packages or on new platforms.

Capitol, which controls "Dark Side of the Moon" in the United States, is working on promotions for the album on Apple's iTunes Music Store; the song "Money" routinely sells about 1,000 digital copies per week.

Capitol still actively coordinates sales campaigns around holidays, band anniversaries and events. And the iconic imagery of "Dark Side" even helps perpetuate the world's fascination with the album.

Asked to describe the sales pattern for "Dark Side" merchandise, Norman Perry, president of Amithill Trading, which handles Pink Floyd's merchandising, says, what else? "Perpetual."

Additional reporting by Christa Titus and Ray Waddell.



Waters Revisits The 'Dark Side'

In an exclusive Billboard Q&A, former Pink Floyd frontman ROGER WATERS dishes on an album that changed his band forever and made his wife cry, RAY WADDELL holds court.

The imagery is big part of the album's legacy. Thom Thorerson and Aubrey Powell designed it at Hipgnosis. They came in with like six or seven ideas for album covers and threw them on the floor in the control room, and we all, as one man went, "That one!" There wasn't any conversation. There is just something so cool about it.

Did "Dark Side" mark a turning point for Pink Floyd in the studio? Yeah. Up until "Dark Side," we were a very cohesive team. We were very much a band, we worked very closely together, and we were content to do that. "Dark Side" marked a watershed in that, after that [recording] became more and more problematic. With "Dark Side" we had sort of achieved what we'd set out to achieve as young men going into the music business. After that we clung together out of fear, more than out of hope.

You plan to play the album in its entirety on your upcoming tour. How did that come about?

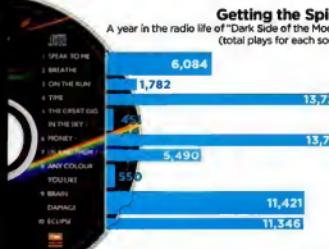
It was a request from Formula 1 in France. They wanted a big event to go on July 14, the day before the French Grand Prix, at Magny-Cours, about 100 kilometers south of Paris. Somebody rather fancifully suggested Pink Floyd playing "Dark Side of the Moon," and somebody else rather fancifully approached various people who said, "Are you fucking insane? It's not going to happen." So they asked me . . . The more I worked on it, the more the idea has grown on me. I'm going downtown as we speak to work on visuals for "Dark Side of the Moon" and the rest of the show. I've got a great band together, and I have every hope that we will do the job justice.

The Mainstay

How impressive is 1,500? The runners-up are years—literally—behind. A look at the other acts with 500-plus chart weeks:

| | |
|--|-----------|
| Bob Marley & the Wailers | 845 weeks |
| Metallica, "Metallica" | 749 weeks |
| AC/DC, "Back in Black" | 727 weeks |
| Journey, "Journey's Greatest Hits" | 660 weeks |
| Queen, "Greatest Hits" | 656 weeks |
| Bob Seger & the Silver Bullet Band, "Greatest Hits" | 597 weeks |
| Tom Petty & the Heartbreakers, "Greatest Hits" | 545 weeks |

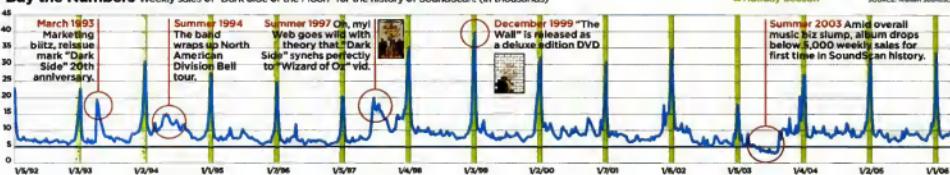
Go to billboard.com for additional comments from Waters on "Dark Side of the Moon," his upcoming tour end thoughts on a Pink Floyd reunion.



Total detections of the songs on "Dark Side of the Moon" in all radio formats, according to Nielsen BDS for the year ending April 20, 2006.

Buy the Numbers

Weekly sales of "Dark Side of the Moon" for the history of SoundScan. (in thousands)



Holiday Season

SOURCE: Nielsen SoundScan

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EMI

EMI Studios Group seeks rightful owners of tapes retained following the sale of the Townhouse Studios in 2002.

The EMI Studios Group would like to make it known that they have approximately 900 music tapes, belonging to their parties, which despite best efforts, they have not yet been able to establish ownership of.

More than 10,000 tapes were retained by EMI following the sale of Townhouse Studios (which EMI owned until 2002). These tapes would have accumulated from recording, mixing or mastering sessions prior to 2002.

EMI have managed to trace the ownership of the tapes to their rightful owners but have been unable to identify who owns the remaining 900.

If you were a client of the Townhouse Studios, Goldhawk Road, London, before 2002 and believe that you may have left tapes at Townhouse Studios, please contact Cary Anning, with proof of ownership, on +44 (0)20 7296 7233 or email cary.anning@emimusic.com. Due to space restrictions at the EMI archives, storage of these tapes will not be possible after 1st January 2007.

Regrettably, any tapes remaining after that date will be destroyed.

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GARAGE ROCK

A slight thematic digression (if I may).

Well, it might seem like an unrelated subject, but I think Bruce Springsteen has discovered the original garage rock.

His new album, "We Shall Overcome: The Seeger Sessions," and tour are a tribute to the importance of Pete Seeger and a bit misleading as to the epic nature of the music the tribute evolved into. I just came from the show and it is exhilarating, joyous, unifying, completely original yet familiar by genetic memory, important and as emotionally satisfying as anything I've ever seen or heard.

I've never seen a show or heard music that everybody could like. The music is essentially the first 50 years of true, undiluted Americana.

It is all acoustic with 17 people, and yet it rocks as hard as anything you've ever heard. I won't use the word "spiritual" and scare you away, but if that word means raising the human spirit, this stuff does it. "Depression rock," the next big thing? And just in time by the way.

This is early American musical history mixed with Bruce's own lifelong musical journey. The ability to combine such a wide range of geographical, musical, emotional, historical and autobiographical elements so effortlessly into a coherent, dynamic whole is breathtaking. It is safe to say no one else could have pulled this off, and I don't believe Bruce could have had the thought about it too much. The beauty of this is a complete absence of

intention or agenda. Clearly a victory of instinct over intellect.

To be perfectly honest, my barely-made-it-through-high-school education is not capable of the eloquence needed to describe how good this is. Do not miss this show or album.

Now, as for our Coolest Song, the Hellacopters finally get the respect they deserve this week. Yes, it's been out for a minute in Sweden, but the record's too good to be ignored.

See you next week.

For more of this column, go to billboard.com.

COOLEST GARAGE SONGS

BY RICK DAHOPPER

| | | | |
|-----------|--|-----------------------------|-------------------------|
| 1 | COOLEST SONG IN THE WORLD THIS WEEK | NOTHING TERRIBLY NEW | THE HELLACOPTERS |
| 2 | HANDS | V2 | THE RACONTEURS |
| 3 | WISH I NEVER LOVED YOU | Cooking Vinyl | BUZZCOCKS |
| 4 | WORLD WIDE SUICIDE | J Records | PEARL JAM |
| 5 | DON'T LISTEN TO THE RADIO | Capitol | THE VINES |
| 6 | STEADY, AS SHE GOES | V2 | THE RACONTEURS |
| 7 | I BET YOU LOOK GOOD ON THE DANCEFLOOR | Domino | ARCTIC MONKEYS |
| 8 | WALK OF FAME | Trancore | BOINK! |
| 9 | WELCOME TO MY HEAD | 000239 | WILLIE NILE |
| 10 | CHINESE BURN | Charming Outer | THE LEN PRICE 3 |

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM

TOURING BY RAY WADDELL

Smart Money: Live Music Deals Ramp Up

Corporate America is investing more than ever in live music, with sponsorship dollars for tours, concert series and venues expected to jump 15% this year, according to the IEG Sponsorship Report, which tracks the sponsorship business.

IEG predicts live music-related sponsorships will hit \$867 million in 2006, up from \$754 million on music deals last year.

The spending increase outpaces last year's 8.5% growth and IEG's projected 10.6% in-

tones and access the band's music videos.

Chipp says large festivals and festival tours are also attractive for sponsors, with Lollapalooza, Austin City Limits Music Festival, Coachella, Milwaukee Summerfest, Vans Warped tour and Ozfest drawing more and more interest from marketers.

"These types of events often generate more excitement than one-off music tours, and they are usually easier for sponsors to activate because they often take place over a couple of days

Ultra Music Festival as examples. New product categories sponsoring music include flash memory and computer chip manufacturers, with SanDisk sponsoring punk rock's Vans Warped tour, and Advanced Micro Devices supporting the Austin City Limits Music Festival.

Other emerging industries within the music sector include energy drinks, secondary ticketing outlets and financial services categories. Deals include RockStar Energy Drink's title sponsorship of the Taste of Chaos tour; StubHub.com's sponsorship of New Orleans' Superfly During Jazzfest concert series; and First Midwest Bank's title of the Chicago area's former Tweeter Center amphitheater.

Companies are increasingly moving away from the signage-driven deals that marked the birth of tour sponsorships 20-plus years ago. "Companies want integrated marketing platforms that can be leveraged through advertising campaigns, one-on-one marketing opportunities and other vehicles," Chipp adds. "Companies use sponsorship to engage their consumers. Signage doesn't do that. Companies that are just looking for impressions should buy print or radio ads."

Tour sponsorships, the days of slapping a banner on-stage are pretty much over. "Companies are looking for bigger, more robust partnerships that offer multiple touch points," Chipp says. "Music properties can, and should, help them achieve that goal."

'Companies use sponsorship to engage consumers. Signage doesn't do that.'

—BILL CHIPPIS, IEG

crease for the overall sponsorship industry.

"Music provides direct access to a highly targeted audience that is increasingly difficult to reach through traditional media," IEG Sponsorship Report senior editor Bill Chipp says. "As a result, more and more companies are aligning with music to break through the clutter and gain one-on-one marketing opportunities."

Several factors are driving the rise in music sponsorship spending, among them increased spending by telecommunications companies. Already one of the most active in music marketing, many telecom players have ramped up their investments in the live music business as they seek platforms to showcase new products to the highly coveted youth and young-adult market.

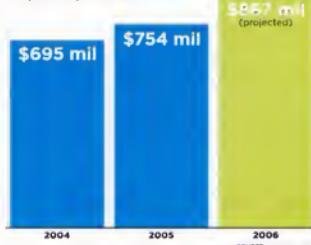
Content is playing a key role in telecom's growing interest in live entertainment. Chipp cites Sprint Nextel as an example. The company leveraged its sponsorship of Bon Jovi's North American tour to gain exclusive content for subscribers, including access to a streamed concert and two previously unreleased songs. Sprint customers can also download Bon Jovi ring-

as opposed to months on the road," Chipp says. "On top of that, these types of events typically have more staff and other resources to work with sponsors as opposed to tour."

Music in niche music is also on the rise. "We're seeing a growing number of companies aligning with niche musical genres, which gives marketers something to 'own' and gain a point of differentiation," Chipp says, citing Rolling Rock's sponsorship of Little Steven Van Zandt's Underground Garage Tour, the RockStar Taste of Chaos Tour and Absolut's sponsorship of the

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Amazon Grows As Retailers Consolidate In Japan

TOKYO—Consolidation is king in the Japanese retail sector.

Mergers and alliances have become commonplace as traditional music merchants tackle the challenge of digital downloads and competition by e-tailers—most notably Amazon, which launched in Japan in 2001. One well-placed retail source puts Amazon as Japan's third-biggest music retailer.

HMV Asia Pacific president Paul Dezelzky views recent consolidation as a natural development. "As the Japanese music market has been shrinking, it's not really surprising that we are seeing some consolidation [at] retail," Dezelzky says.

"Music sales here has historically been very fragmented," he adds. "Online sales have been growing because there is an ability to present a much larger range and depth of information."

The most recent consolidation came in March when Cultura Convenience Club and

ture with Napster, which is expected to begin selling downloads later this year.

In November, NT DoCoMo, Japan's biggest mobile-phone operator, bought a 26% stake in Tower (Billboard, Nov. 26, 2005).

"I expect further consolidation," says John Yang, a Tokyo-based equity analyst with Standard & Poor's. "It is becoming harder for any music retailer to differentiate from others when users can simply download music online."

IFPI figures for 2005 put the retail value of the Japanese recorded music market at 600 billion yen (\$5.3 billion), down 27% since its 1997 peak of 819 billion yen (\$7.2 billion).

Although authoritative data is not available, one industry source suggests the current market share in Japan is:

| | |
|------------|------|
| Tsutaya | 11% |
| Tower | 9.6% |
| Amazon | 8.6% |
| Shinselido | 8.3% |
| HMV | 6.6% |

to 10%, roughly mirroring Japan's overall market.

"When we started, we had very strong niches in jazz, classical and anime, but as we've grown, our J-pop [Japanese pop music] penetration has also increased," she adds.

The IFPI estimates the trade value of the Japanese digital music market in 2005 at 30.5 billion yen (\$268 million), with 91% of those sales through mobile channels.

Tower Records Japan's merchandising department GM Takeshi Imaizumi views the increasing demand for music digital delivery as bad news for retailers, record companies can survive even if the CD format doesn't," Imaizumi says. "But for retailers, it's going to be very tough."

However, a spokeswoman for CCC sounds a slightly more optimistic note. "Although online music distribution has started up, sales at Tsutaya



\$5.3B

IFPI estimate of the retail value of Japan's recorded music market in 2005

music retailer Shinseido announced plans to join forces to create Japan's biggest audiovisual software chain (billboard.biz, March 22).

CCC operates the 878-store entertainment retail/rental chain Tsutaya; Shinseido has some 230 stores nationwide. The deal followed CCC's purchase last year of the 22-store Virgin Megastores Japan chain from department-store operator Maru (billboard.biz, April 5, 2005).

Tower Records Japan purchased the 30-store Wave music chain in April 2004, and last year formed a joint ven-

"Where Amazon is really differentiating itself is in the music DVD market," says Lauren Kawasaki, VP of media products at Tokyo-based Amazon Japan. "That's been a huge growth area for us."

"We see ourselves as a music store [offering] CDs, DVDs, sheet music and music magazines," she adds. "We will continue to add selection to the Web site that music lovers want."

Kawasaki says Amazon Japan's music sales are split roughly 75%/25% between domestic and international rep-

stores have not gone down," she says. "Online music distribution has reached out to customers who did not have as many opportunities to listen to music until now."

Most major Japanese music retailers already operate Web sites offering physical product and are planning their own digital services.

But Dezelzky insists that for the Japanese public, "stores will continue to have a role. They offer immediacy and a more personal service for the majority of consumers who still want to own physical product." ...

GLOBAL BY LARS BRANDLE

Universal Looks East

EU Candidate Romania Seen As Ripe Market For Music Sales

LONDON—As Romania strides toward membership in the European Union (EU), the Eastern European nation is also emerging as a valued recorded music market.

Universal Music Group International has identified Romania as a strategic link in its Pan-European network. The company is in the final stages of setting up a wholly owned affiliate in the country—the first major record company to do so.

"A country of almost 22 million which is entering the European Union has got to have growth potential for the business," says Victor Antipas, UMG's president for Eastern Europe.

UMG is targeting June 1 as the new company's official launch date. It will have 10 staffers in Romania's capital Bucharest and will be helmed by GM Ioana Fesnic.

Fesnic previously managed the media division of retail conglomerate RTC and also serves as head

of national labels body UPFR.

The new business will be UMG's fifth operating company in Eastern Europe. It already operates in Poland, Hungary, the Czech Republic and Russia.

The UPP's proposal to admit Romania on Jan. 1, 2007, comes following years of structural and political reform since the 1989 fall of dictator Nicolae Ceausescu and his oppressive regime.

But EU membership is not yet a sure thing. Membership obliges Romania to bring its house in order with regard to copyright protection, and the EU has frequently raised concerns about the adequacy of copyright enforcement in the country.

The IFPI has also expressed deep concern on physical piracy in Romania. Government promises for better copyright protection have not been followed up with "concrete action," the labels body warned in a March report.

"The level of music piracy in Ro-

mania, especially of European and international repertoire, continues to be high at a staggering 80%," the IFPI said.

UMG remains bullish on tapping a market that combines a vibrant domestic music scene with a consumer base receptive to international repertoire.

In 2004, O-Zone, a trio from the republic of Moldova, gave Europe its first Romanian-language breakout with its recording of "Dragostea Din Tei" for local independent label Media Services.

UMG companies licensed and released the single in a number of European territories. A No. 1 on Billboard's Eurochart Hot 100 Singles for 12 weeks, it went on to sell a cumulative 2 million copies for Universal in the region, including 1 million in France alone. It was also a major hit in Japan.

Until now, UMG has been represented in Romania by licensee Zone Records, a subsidiary of RTC. Zone claimed a

share of roughly 13% of sales of international repertoire in Romania. Antipas says the new company is expected to improve upon this result, initially through expanding distribution and higher retail penetration.

The company will also attempt to engage record buyers with a two-tiered pricing system. A typical current international CD carries a price tag of roughly €20 (\$25), which Antipas concedes is a relatively high sum for the average consumer. Going forward, Eastern European versions of frontline product will be priced at 25% less.

"If handled right and taken seriously," Antipas says, "Romania will be a valuable addition to European music markets."

According to the IFPI, the legitimate Romanian market was worth \$34.6 million at retail in 2004, with domestic repertoire accounting for 77% of sales. Figures for 2005 are not yet available.

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18 | MAY 13, 2006



Retail Track

ED CHRISTMAN edchristman@billboard.com

Is Virgin Planning A HMV-Style Exit?

With three Virgin Megastores closing and the impending departure of the chain's highly visible chief marketing officer, Dave Alder, U.S. distributors are pondering whether Virgin Entertainment Group North America (VEGNA) is pulling a HMV.

For the first few years of the new century, HMV closed its U.S. stores one by one and danced around questions about whether it was pulling out of the United States until the answer didn't matter anymore. About a year ago, it finally issued a press release stating it would close its last three stores.

At one point Virgin had 23 stores, but with its announcement that it is shuttering its South Miami and Dallas stores this summer and its Boston store next summer, it will have 14 outlets left. That store count could go to 15 if it finds a replacement location for the Boston store—that property is being redeveloped, and Virgin says it is scouting new locations.

As we all know, actions often speak louder than words. But the current actions—the closures—are in line with Virgin Entertainment Group International CEO Simon Wright's words from two years ago (Oct. 2, 2004). At the time, Wright acknowledged that the chain had identified about 10 unprofitable store situations that needed to be solved either through closures or renegotiated rent structures. You might notice that 23 → 10 → 13, which is pretty close to the 14-store count that VEGNA will have if a Boston replacement store isn't found.

Let's not forget that in the United States VEGNA opened the Hollywood store in October, and remodeled and remerchandised its flagship store in Times Square. Last year, Wright told Billboard that the company's future in the States would depend on how

the new merchandising model in those stores perform. Both locations feature plenty of high-margin fashion clothing and lifestyle merchandise in prominent real estate.

Wright now says that while those stores are performing well, "market conditions are tougher than expected." Nonetheless, the chain is still looking for locations in New York, California and Miami if the right real estate becomes available.

He adds that the store clos-



ALDER

ings and Alder's departure are unrelated. "Alder has some plans that he wants to go off and do, and this allows him to do it."

In fact, Alder, whose last day will be May 26, played the lead role in the reinvention of Virgin's product assortment, store design, retail marketing and overall brand positioning, according to a company statement announcing his departure. Alder was with the chain for more than 20 years. Following Alder's departure, VEGNA VP of products Kevin Milligan and senior director of marketing Dee McLaughlin will report directly to Wright, who wasn't available for comment at press time.

So even though VEGNA is closing three stores and not replacing Alder, it's still too early to compare the chain's activities to that of HMV.

If between now and June 2007 VEGNA opens another

Boston store or another location elsewhere, that would certainly show the chain's interest in the United States. Likewise, it will also be telling if a replacement store isn't found for the Boston area. In April 2004, VEGNA executives said they were looking for a replacement store for the Columbus, Ohio, location that shuttered—an opening the folks of Columbus still await.

AFTER THE FOX: Trans World Entertainment held a highly successful marketing meeting with vendors about new advertising and promotional opportunities that left labels and distributors happy about the emphasis on using outside media.

Trans World has long been the champion of in-store promotion, but sometimes has been criticized for not using enough outside media to promote acts and drive traffic.

"We showed our vendors how we want to become an entertainment brand that will use TV, radio and in-store programs to support their artists to drive sales and incremental revenue," says Jim Litwak, president of the Albany, N.Y.-based chain.

At the meeting, Trans World told suppliers that the 150 Sam Goody stores it acquired would all change to the FYE logo during the next 18 months. The company also announced that Musicland's Sonya Askew, as director of urban marketing, would work from the company's headquarters.

The tag team of Askew and Violet Brown, the chain's urban buyer based in Los Angeles, is the best in the country, Litwak says.

Meanwhile, the company announced that Fred Fox, executive VP of merchandising and marketing, has left the chain. Director of marketing Barry Burmaster will now report directly to Litwak, and the company is looking for someone to head merchandising.

GLOBAL NEWSLINE

>>>SMEJ SALES SLIP

Japan's market-leading record company Sony Music Entertainment (Japan) reported a fall in revenue for the year ended March 31.

SMEJ revenue totalled 152.5 billion yen (\$1.3 billion), down 1.1% from the previous year. Sales and distribution of recorded music accounted for 85.7 billion yen (\$748.2 million), up 0.7% on the previous year. The remainder came from other operations including music publishing and artist management. Their 66.8 billion yen total (\$582.7 million) was down 3.3%. SMEJ did not release profit figures.

Domestic product accounted for 79.4% of recorded music sales, compared with 79.2% in the previous year. SMEJ and BMG Japan remain separate in Japan despite the Sony-BMG merger elsewhere. —Steve McClure

>>>NEW MUSIC STRATEGY AT BBC

The BBC has unveiled an integrated multimedia strategy that it says will strengthen the role of music in its programming.

Britain's public broadcaster published the conclusions of Creative Future, a yearlong project to identify its ambitions in the online age.

It included a raft of music-led TV, radio and internet services. Among them are proposals to support new artists, new music and U.K. music so that the BBC "becomes the destination for unsigned bands and young musicians to turn to for support."

Others include the creation of more BBC music-based events and the development as "major multiplatform music brands" of digital/cable TV channel BBC Three, top 40 network Radio 1 and the letter's digital sister station, iXtre.



Implementation of the strategy over the next six years is to be led by BBC director of radio and music Jenny Abramsky.

—Lars Brandfe

>>>UNIVERSAL ITALY RESTRUCTURES

Universal Music Italy has simplified its organizational structure. Effective immediately, head of international Massimo Battaglia becomes head of commercial affairs/new media and mobile. He assumes the responsibilities of former head of commercial affairs Nino Rossi, who has left the company.

Battaglia's head of international role goes to Graziano Ostuni, formerly deputy director of BMG Music Publishing Italy's light music division. Simultaneously, Universal Music Publishing Italy GM Corrado Filipa is named Universal Music Italy CFO. He replaces the departing Marco Blasi.

Universal Music Italy has been without a president/CEO since the December 2005 departure of Piero La Falce. The new appointees report to Pascal Negre, president of

Universal Music Group International Mediterranean, South America and Middle East president. Negre remains the Italian company's acting head.

—Mark Worden

>>>AUSSIES GET URBAN AWARDS

Australasian hip-hop, R&B and soul acts will be honored at the inaugural Urban Music Awards Australia & New Zealand July 21 at Sydney's Homebush State Sport Centre.

The event is being organized by Sydney-based event management and marketing company Q1 Media. Nominees and winners for the 17 categories will be decided from public votes via the awards' Web site. Gibson Guitars is the sponsor.

Q1 Media managing director Jade Harley says excerpts from the awards ceremony will be carried in Australia on satellite/mobile music TV broadcaster Channel [V] and radio network Australia. Negotiations for New Zealand are ongoing, she adds.

U.S. artists DJ Jazzy Jeff and Kurtis Blow will present the show and perform. Local acts will also play on the night.

—Christie Elezzer

>>>LEGAL ROLE FOR YEATES

Former BPI director general Andrew Yeates has joined London-based entertainment and media law firm Sheridan as a consultant specializing in general copyright and rights issues. The company says Yeates will work closely with its film and TV partners, Peter McInerney and Robin Hilton.

Lawyer Yeates was director general of the BPI July 2000-April 2004. Prior to joining the labels body as legal affairs director in July 1999, he had been corporation secretary/head of rights at national U.K. broadcaster Channel 4. He is also a former legal adviser for U.K. collecting society PPL. He continues to chair the Creative Exports Group of the U.K. government's Department of Culture, Media and Sport.

—Lars Brandfe

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Napster's New Old Business Model: Free

In their continuing struggle to attract music fans from iTunes, subscription music services are resorting to what made digital music popular in the first place—a price tag marked “free.”

This time, however, they have the support of the music industry, because these services are using online advertising to compensate labels, artists and publishers for the rights to their work.

The latest iteration of this strategy is the relaunch of the napster.com Web site. Previously, napster.com existed only as a place to download the company's software—originally as a peer-to-peer application and more recently as a subscription service. It is now presented as a complete music portal. Visitors can access and play any song in Napster's 2 million-track library free up to five times before they are required to either buy the track or subscribe to the service.

“We never intended to be a Web-based experience,” Napster CEO Chris Goring says. “But this was an effective piece of real estate we weren't using to any scale.”

This closely follows a similar move by rival Real Networks, which in December introduced a new version of the rhapsody.com site that allows anyone to stream up to 25 songs per month for free, without buying or subscribing.

Both services sell banner ads on their sites, as well as on their Web-based music players. Both also

share the generated ad revenue with labels and publishers in return for music licensing rights.

The result is yet another new source of income for a music industry desperate to recoup its losses from the continuing decline of physical CD sales. “It's a great model,” Pali Research analyst Richard Greenfield says. “It just shows how there's more and more ways to make money off of music beyond the specific sale of it.”

Subscription services pay labels and publishers a per-subscriber minimum each month, estimated to be about \$6-\$8 per month. Now Napster and Rhapsody will include a percentage of that monthly ad revenue as well.

The amount of advertising revenue each label and publisher receives will vary based on the number of times their artists' music is played each month, according to industry sources.

And each service pays a different amount. It is widely believed that Napster is paying the music industry a larger split of its advertising revenue than Real Networks, primarily because napster.com only limits the number of times an individual song can be played while rhapsody.com limits usage to just 25 songs per month.

“The more control you have over what the user can do around the less that the user can do with it, the lower the split,” says Chris Gastic, a music industry lawyer spe-



GOROG

cializing in digital music services.

These moves come at a time when Internet advertising is at a all-time high. According to the Interactive Advertising Bureau, online advertising in the United States grew by 30% last year to \$12.5 billion. Forrester Research estimates this figure will grow to \$26 billion and represent about 8% of all advertising spending by 2010.

But the advertising factor will be good news to the music industry. Record labels roundly protest their preference for the reoccurring revenue gained via subscription services over the thin margins collected from a la carte sales. But to date, consumers have not shared that enthusiasm.

The idea of music as a service is “rented” over music that is owned and purchased has proved a tough sell. With an estimated customer acquisition cost of \$100 per subscriber, Napster spent tens of millions on marketing alone just to convince music fans to download their subscription software for a trial. It currently has about 600,000 subscribers from the effort.

This new model allows Napster and Rhapsody to offer an indefinite trial period while still collecting revenue and paying labels for the ability to do so.

“We find it an interesting approach,” EMI executive VP of strategy and business development Adam Klein says. “There's a huge amount of evidence that shows consumers need to listen to streams a certain number of times before they commit to buy. Consumers who spend more time experimenting with music end up spending more money buying music. We have to be progressive in our experimentation, understand where consumers are, and adjust our product accordingly.”

“Right now it's one of our best

NOKIA BILLS N72 AS A 'COMPUTER'

Just when Nokia finally made the N91 music phone available to U.S. customers, the Finnish handset manufacturer unveiled three more multimedia phones designed to cause geek mouths to water in anticipation all over again.

Of the three, the N72 is Nokia's newest high-end music phone.

Billed as a “multimedia computer,” it features an integrated media center with one-click direct access to stored music files. Other music features include an FM radio tuner and Nokia's Music Manager synchronization software.

Under the N72's skin, it holds 4GB of internal storage, the new device packs a mere 20MB, but features an expandable memory card slot for additional capacity.

Other features include a 2-megapixel camera with flash, GPS with connectivity and a high-definition, color display screen.

The phone will be available in black or pink this June for an expected \$400 everywhere. It's in the United States, but overseas versions are not yet in the market.

—Antony Bruno



June for an expected \$400 everywhere. It's in the United States, but overseas versions are not yet in the market.

—Antony Bruno

BITS & BRIEFS

NO PERFORM-ANCE

Opponents of the proposed Perform Act, introduced at the end of April, are already coming out of the woodwork. Most notably? Consumer Electronics Association president/CEO Gary Shapiro. His organization is taking a strong stance against the bill, calling it a “gross extension of copyright protection” and mounting a crusade to defeat the measure.

Among the tactics are public service announcements calling record labels the “real pirates.” CEA last year introduced a competing piece of legislation called the Digital Media Consumers' Rights Act, also making its way through Capitol Hill.

The Perform Act—introduced by Sens. Diane Feinstein, D-Calif.; Bill Frist, R-Tenn.; and Lindsey Graham, R-S.C.—seeks to prohibit the disaggregation of Internet, satellite, and high-definition radio streams into personalized playlists and create standardized licensing scenarios for various platforms—satellite, Internet cable—that deliver radio-like services.

SONY VS. APPLE V.2

Sony Electronics is aiming to take on Apple's iTunes Music

Store and iPod—again. Speaking to reporters in Japan, Sony senior VP Takeo Yuhara says the company is developing a new music player and dedicated download service that should go live by next year in multiple markets, including the United States.

To date, Sony has had little success. Its cute but functionally challenged Bean MP3 player was pulled from shelves earlier this year. Consumers had shunned its incompatibility with subscription music services, which are powered by Microsoft technologies.

MOTO MUSIC STUDIO

Motorola introduced a free online music studio that allows users to create customized multimedia content for their mobile phones. StudioMOTO users can engage software and services on the site to design multimedia mobile greeting cards using a library of preselected music, beats, video animation and other content. They can put custom ringtones and access exclusive behind-the-scenes video footage of select artists to put together mobile music videos. Participating acts include the B5, Bang Sugar Bang and Paco.

YAHOO! MUSIC

MAY 13, 2006



Diva breaks new four-week stream record with more than 7 million streams, largest due to the viral success of the “Fans Only” version of the video.

The ladies will become trendsetters this Christmas, as Hasbro will release a line of figures based on the group.



YAHOO! MUSIC
TOP 20 STREAMS

| | | | |
|----|--------------------|--------------------------|-----------|
| 1 | SHAKIRA | Shakira (MC) | 1,361,405 |
| 2 | 11 | I'm Like a Stranger (MC) | 3,382,021 |
| 3 | SEAN PAUL | Temperature (MC) | 3,048,145 |
| 4 | JAMES BLUNT | One of Us (MC) | 2,884,784 |
| 5 | PINK | Stand Girls (MC) | 1,782,838 |
| 6 | KELLY CLARKSON | Since U Been Gone (MC) | 1,682,000 |
| 7 | RIHANNA | U + I (MC) | 1,186,867 |
| 8 | 11 | NATASHA BEDINGFIELD | 1,118,828 |
| 9 | THE PUSSYCAT DOLLS | Shake It Down (MC) | 2,041,842 |
| 10 | BEYONCE | Check On It (MC) | 2,025,203 |
| 11 | NEYA | Take It (MC) | 1,942,343 |
| 12 | 11 | Take It (MC) | 1,872,606 |
| 13 | DANIEL POWTER | Bad Day (MC) | 1,783,102 |
| 14 | CHRIS BROWN | It's Your Love (MC) | 1,525,046 |
| 15 | MARY J. BLIGE | Family Affair (MC) | 1,000,000 |
| 16 | BRUNA SURIAKU | My New Body (MC) | 1,000,000 |
| 17 | TEDDY GEIGER | Take a Bow (MC) | 1,047,902 |
| 18 | RASCAL FLATTS | She's the One (MC) | 1,581,841 |
| 19 | THE PUSSYCAT DOLLS | Don't Cha (MC) | 1,200,000 |
| 20 | RAY J | One Fine Touch (MC) | 1,210,200 |

The 20 tracks and artists are determined by the most tracks and artists.



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BY TAMARA CONNIFF

It's 9 a.m. and James Hetfield is on his way to the recording studio where his band, Metallica, is working with producer Rick Rubin on a new album. Five years ago, Hetfield would not have been awake or sober enough to get into the studio so early in the morning. "I would have been going to bed at 9 a.m., not going to work," he says.

Things have changed for Hetfield. He is sober, creative, and on May 12 he will receive an honor he says he is more proud of than any career achievement: The MusiCares MAP Fund, a non-profit organization aimed at helping music industry professionals with addiction recovery treatment, will present Hetfield with the Stevie Ray Vaughan Award for his "devotion to helping other addicts with the recovery process," during its second annual benefit concert at the Music Box/Henry Fonda Theater in Hollywood.

Bill Silva, legendary concert promoter and manager, is sitting in Hawaii. He is working, even though he is pretending to take a few days off. Silva, a 27-year music veteran, says he has often turned to the MusiCares MAP Fund to help his addicted artist clients. For his "unconditional friendship and dedication to the mission and goals of the organization," Silva will receive the MusiCares From the Heart Award.

The late Buddy Arnold, a longtime musician and addict, and his late wife Carol Fields, founded MAP in 1992. MusiCares acquired MAP in September 2004 and created the MusiCares MAP Fund to carry on the mission lead by senior director Harold Owens. Silva praises Owens for his compassion in dealing with the "disfranchised" at critical moments in their lives.

(For further information on the May 12 benefit concert, contact Wynnie Wynn at 310-392-3777.)

Q: What does this honor mean to you?

James Hetfield: I noticed that I've been inviting everyone I know to this thing as opposed to the Grammys or some other awards show. It's very different. I guess I never thought of inviting family to other stuff. But this is obviously something I'm more proud of. It's more of an accolade of what you've accomplished. This is more internal for me.

Q: Is accepting this award a way for you to talk to other musicians with addiction problems?

Hetfield: I go back and forth with my role. Sometimes I really want to get out there and preach it. But it doesn't make sense to do that. People have their own paths. I don't believe that you have to walk straight into the fire to know how hot it is. That was my path. The biggest awareness is that you're not alone and

that there is some help. When people get so far into it, where they feel their life isn't worth anything, that's too far. But, you can survive it. That's important to know.

Q: How did you get involved with MAP?

Bill Silva: I was managing a couple of young bands and a few members had issues directly related to drug and alcohol abuse. We just needed a resource. I needed somebody who was of the music community, but not me, so they could hear the message [from someone] other than the manager. I was impressed with the work Buddy and Carol were doing. I became a big supporter. It's been a great service to our people and obviously we'd love to do what we can to make it available to everybody when they need it.

Q: Was it hard for you to accept you had a drug and alcohol problem?

Hetfield: With myself, having some authority issues, the more people tell you something, the less I want to hear it or believe it. Some people are like that. You hear it when you hear it.

Q: For musicians with authority issues, how is MAP different from advice from the label or manager?

Silva: Even when done out of love, it doesn't always feel like that to the artists when it comes from who they perceive as being authority figures. We are seen that way because as a manager you are in an economic relationship with that artist. Harold at MusiCares MAP has been amazing. He so impressed me with the compassion that they can offer people in the music business that are disenfranchised at that moment in their life.

Q: How long have you been sober?

Hetfield: Coming up on five years. Which is amazingly real,

James Hetfield & Bill Silva



but it is a big deal because it's all I know. It seems like life-times ago that I first put it down. Life seems longer the last five years than it did the first 37 years.

Q: How has being sober affected your music?

Hetfield: Good and bad. It's very different because there is a lot more awareness of what we are doing and sometimes over-thinking it. Now we are very present for it all and I'm not afraid to do or try anything musically.

Q: Were you afraid you would lose your creativity while sober?

Hetfield: I go back and forth with yes. If you've got to struggle, you have to have an ego,

you have to do all this stuff to be very creative. I think it's all baloney. You have to have a real openness and be able to channel things through you.

There is enough tragedy in life

without having to self-destruct and go to extremes. I'm not the guy to say you have to go there, or not go here. I'm just telling what happened to me and that it's survivable.

Q: How is the new album going?

Hetfield: It is going great because everyone is present and everyone is enjoying the process. The process is a lot easier. Lars and I would butt heads daily. It would be going to war every day. You'd suit up in your armor before you go in the studio. Battling back and forth.

Now it's helping each other do the best of their ability. It's all moving toward the same goal instead of pulling back.

Q: Your music has been going through many evolutions. How do the fans respond?

Hetfield: There will always be people you can identify with and always people that will identify with you. That's evident in Metallica. We've been going through our life changes—being able to express them in our music. Some relate to it still, some stay stuck on certain albums. Some grow with us, some grow different ways. Worrying about where your fans are going to come from is a problem. You just do what feels right. People just do what feels right.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Shaw Fires Up Perform Act Debate In Senate

Songwriter/artist Victoria Shaw gave a stellar performance before the U.S. Senate Judiciary Committee arguing in support of the Perform Act. The Nashville mom stood her ground against XM Satellite Radio chairman Gary Parsons and artist Todd Rundgren, who oppose the bill, as the senators heard testimony April 26 about digital radio.

"We want to help user in the digital radio revolution," Shaw told the senators, "but to continue to be a part of it, we need your help."

Sens. Dianne Feinstein, D-Calif.; Lindsay Graham, R-S.C.; and Senate Majority Leader Bill Frist, R-Tenn., introduced the Platform Equality and Remedies for Rights Holders in Music Act of 2006 on April 25. It would require satellite, cable and Internet broadcasters to pay royalties based on the same standards, and to pay at fair-market value.

The record labels have taken the lead in lobbying for this legislation addressing satellite radio's new portable devices. The

devices can record, disaggregate, create song libraries and store hours of music for as long as the user pays the monthly radio subscription fee. Satellite radio pays performance royalties, but it does not issue distribution royalties like download services pay for temporary downloads.

"New technologies and business models have become so advanced that the clear lines

between a listening service and a distribution service have been blurred," Feinstein said.

The bill would also benefit songwriters and publishers by ensuring that services triggering the distribution right under copyright law are paying for that distribution—in addition to the performance—to all copyright holders.

Distinguishing between casual, fair-use recording from the radio

and the type of recording from satellite radio on the new devices, Shaw testified, "just imagine my pride if I saw someone race to the radio to record one of my songs that has come on. But now imagine my frustration if I saw someone with an entire collection of my works, automatically recorded, labeled, sorted and transferred to them in pristine, permanent and portable digital copies without paying a cent from a sale in return. This is not radio."

Shaw challenged Parsons when he testified that satellite radio should not pay for any distribution because recording equipment manufacturers pay a royalty under the Audio Home Recording Act. She also firmly answered in the positive a question from Sen. Patrick Leahy, D-Vt., about whether the service's activity is a distribution under copyright law, which Rundgren skirted

even when repeatedly pressed for an answer by the senator.

MIAMI CONNECTION: As issues heated up on Capitol Hill, EMI Music Publishing held an international creative conference in Miami. Co-CEOs Marty Bander and Roger Faxon hosted the event attended by heads of publisher's offices from around the world. Multiple Grammy Award-winning producer/songwriter Scott Storch and songwriter Kara DioGuardi were guests of honor, spotlighting through video their successes. Last year, Storch was Billboard's No. 1 pop songwriter, pop producer, R&B/hip-hop songwriter and R&B/hip-hop producer. DioGuardi has written or co-written songs for Kylie Minogue, Gwen Stefani, the Pussycat Dolls and Ashlee Simpson, among others. EMI administers the music of Storch outside the United States and the United Kingdom for TTV Music Publishing, and of DioGuardi outside the States for her

publishing company. After the two lunched with EMI officials, DioGuardi delayed her flight back to Los Angeles to hang out with Storch in the studio, listening to tracks. Will there be collaboration in their future? Stay tuned.

SIRIUS SWEDES: In other EMI news, the publisher extended its worldwide administration deal with Per Gessle, who with Marie Fredriksson formed '80s pop group Roxette. "It Must Have Been Love" has been performed more than 4 million times on U.S. radio. Gessle has now landed a deal with Sirius Satellite Radio. "Nordic Rox," launched April 30, is produced under Gessle's creative guidance. It will showcase established and up-and-coming Swedish and Scandinavian acts.

Even Lambberg, executive VP of creative for North America, says Sirius president Scott Greenstein was meeting with EMI noting his interest in setting up such a channel. Lambberg recommended Gessle. ■



From left, SCOTT STORCH, KARA DIOGUARDI, ROGER FAXON and MARTY BANDER lunched in Miami.



idea they'd gotten into a competition until the very day of the showcase. At that point, with the prospect of performing only hours away, they took the plunge, gambling on a win to help promote their album.

"Participating alone was good enough," Dávila says. "If everyone had sung to track, probably a requestón act would have won. But since we played live, we knew we had something."

The reaction has been immediate. In Colombia, where success abroad is especially valued,

the Monas "win" received heavy press coverage and opened the

doors for additional airplay of their single, "Cae la Noche."

The objective, says label's head of international A&R Dennis Murica, who signed the group, is to work the band simultaneously in Colombia—where radio is friendlier to rock en español—and the United States, where it is not. Here in the States, however, the Monas see the possibility of breaking through touring, and again, hope their new will will open doors for an agent and/or concert promoter.

And despite radio preferences, the group doesn't plan to deviate from its straight-ahead

rock 'n' roll sound. Latin rock bands here, Dávila says, start by "aiming for the bull's-eye, but eventually they fuse their sound with reggae or trumpets, and they end up not doing simple rock. Perhaps that's why there has never been a real movement here because the essence gets lost. Yes, we're a rock 'n' roll band, but for us rock 'n' roll is popular music."

For more of Billboard's Latin Music Conference coverage, see next page.

Latin Notas

LEILA COBO lcobo@billboard.com

The Monas Rock Latin Confab's 'Future' Contest

One of the first things you must know about the Monas is that they like blondes. They like them so much that the Colombian rock quartet's name is partly inspired by blonde. You see, in Colombia, "mona" means "slang for blonde."

Unfortunately, the same definition doesn't hold true elsewhere in Latin America, where "mona" most commonly means a female monkey.

But the idiomatic confusion hasn't hampered the Monas.

On April 26, the band won the first-ever "We Hear the Future" showcase and competition that took place as part of the Billboard Latin Music Conference & Awards.

The Monas and five other acts com-

peted for the honor, playing live before a panel of judges that included recording superstars Ríkido Montaner and Jon Secada; record executives Jorge Pino, VP of Venevision Music, and Adrián Serrano, senior VP at EMI Television; ASCAP senior VP of Latin membership Alexandra Lloutkoff and Francisco Serrano, GM of Lunario at Mexico's most venerable venue, Auditorio Nacional.

I was also a judge, but I swear I did not vote for the Monas because they're fellow Colombian. Instead, we unanimously voted for the Monas because they displayed excellent ensemble work, performed their own songs, had a distinctive, edgy, rock sound and well-crafted lyrics. In fact, it turns out

the Monas even have a record deal, a fact the jury was not aware of.

Last year, the group inked with What's Up, the year-old Miami arm of Colombian indie Codiscos, and the band's self-titled debut is due out this month. Moreover, two members of the Monas—bass player Francisco Foschi and drummer Juan Dávila—are former members of Colombian pop/rock outfit Los de Adentro, which is signed to SONY BMG.

Why then risk losing first prize and lots of face by participating in a competition where most contestants were unsigned and unknown?

"We were divided 50-50," lead singer/guitarist Felipe María says. "(The judges) could either say, 'How great these guys sing,' or they could give it a rock 'n' roll mode."

True, it is the Monas who no

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en la red
ONLINE EXCLUSIVE
For 24/7 coverage of the Latin music world, Billboard has partnered with HSN. Go to www.bn.com/latino for a complete roundup in Spanish.

backbeat

Billboard
Latin
Music
Awards 2006



Pictured, from left, are VH1 Business Media CFO Derek Irwin, New York Mets owner Steve Cohen and International Media operations Luis Meléndez, and New York Mets owner Steve Cohen. They attended the lunch keynote at the Voz Latino conference hosted by Adweek's Hernández Y Medina.



Universal Music Latin and Latin Music Award winner Gloria Reyez and her band pose with a group of fans following their performances at the Billboard Bash Latin Music Awards in association with Burger King and co-sponsored by Univision's Holey-Dompson and Reme Estévez Publishing.



ABOVE: "We're not a bunch of guys with big stomachs who sing because it's easier than working or construction on the jets," said Tony Meléndez, president of the Fonda's Conjunto Primavera during the regional Mexican panel, which sought to dispel stereotypes about the genre. "I was born in the United States; my parents are American, and I have a B.A. degree from the University of the Bull. I have a university degree, and I speak both English and Spanish." (From left) Tony Meléndez, singer-songwriter Jessica Phillips, Derek Irwin, and Spanish artist Lilia Bacardi. (Inset) Bacardi model offstage at the official Latin Music Awards after-party, sponsored by Bacardi. The score was presented by Hernández in association with Burger King.

RIGHT: A Bacardi model offstage at the official Latin Music Awards after-party, sponsored by Bacardi. The score was presented by Hernández in association with Burger King.

Billboard Takes Miami Beach

Miami Beach lived up to its glitz reputation as the capital of models, beaches and yes, Latin music, as more than a thousand music mavens converged for the 17th annual Billboard Latin Music Conference at the Ritz Carlton, South Beach in Miami Beach. The fest was the most attended in Billboard's history. It culminated with the Billboard Latin Music Awards April 27, which aired live from the Hard Rock Live in Hollywood, Fla., and garnered its highest-ever ratings for the Telemundo network. Conference highlights included an exclusive Q&A with Daddy Yankee, a panel of teens who unanimously stated they had never paid to download a digital track and showcases galore. The festivities also included the premiere of the "We Hear the Future" competition and showcase. Contestants included such acts as Doble Filo, Anarom, Jessica McQuade, and the Rican rock band the Monas was chosen as the winner by a marquee panel of judges including artists Jon Secada and Ricardo Montaner. (For more on the conference, see Latin Notes on page 23.) —Lelia Cobo



ABOVE: Billboard's Ricardo Montaner, Geoff Mayfield (co-chair of the Latin Music Conference), Geoff Mayfield (a judge and the leading program director in the country). From left are Companeros Mayfield, Spanish Broadcasting System's Pio Feroz, Clear Channels' Jim Lawson and Entrenamiento Nestor "Pato" Rocha.

Dynamic newcomer Cecy & was a featured performer during the ICEC Recorde luncheon and showcase.



LEFT: The Sony BMG showcase featured a panel of judges to talent from the label, which has made new-artist development a priority. Signed artists include singer Cecy & (of "Ochoa, Ochoa" fame) performing as did

salsa group and Latin Music Award winner NYlable. Pictured with Sony BMG Latin region president Luis Meléndez, second from right, are members of Mexican pop group Camila

MIDDLE: The panel of music judges for the premiere Hernández Happy Hour at the "We Hear the Future" showcase and competition take a moment to smile for the camera. From left are EMI Televisa artist Ricardo Montaner, EMI Television's Adrián Posse, ASCAP's Alexandre Liosikoff, Auditorio Nacional's Francisco Serrano, Hernández Music's Jorge Pino, artist and "Latin American Idol" judge Jon Secada and Billboard's Lelia Cobo.



Billboard's Lelia Cobo is pictured backstage with three-time Latin Music Award winner Andy. Andy said, "restored his



ABOVE: Absolut Ruby Red models surround Absolut brand manager Rick Tapia and artist Alondra, who also performed April 24 at the VIP kickoff party, presented by Billboard Latino and Gibson Guitars.



ABOVE: Ritmo Tunes sponsored the Mobile & Digital panel, featuring experts from every aspect of the business. Pictured, from left, are Bling Tones' Jonathan Dworkin; Emusic.com's Ray Farrell; MySpace.com's Roslyn Cobarrubias; AG Interactive's Chandra Hill; Billboard's Geoff Heyfield, who moderated; Nielsen Mobile's Paul Leukas; EMI Music's Sergio Lopes; and AOL's

BELOW: Latin Music Awards finalist **Nikkabe** made the crowd get up and dance during its performance at the Sony BMG showcase, and later at the Billboard Bash, which was presented by Heineken in association with Burger King and co-sponsored by Absolut Ruby Red, Harley-Davidson and Tone Exotic Fusions.



BELOW: Alex Pels, GM of youth appeal network msn2, presented the findings of the network's "Me2" youth study as a prelude to the teen panel. He is pictured with Billboard Latin bureau chief **Lella Cobo**.



ABOVE: Who will be the next TV star? That was the discussion at the opening "TV Star" panel. From left are Fremantle Media's Jack Alfonso, who discussed the upcoming "Latin American idol"; Billboard's **Tamara Conniff**, who moderated; Endemol USA's **Stephanie Fisch**, and Televisa Música's **Arturo Velasco**, who stated that "getting ratings is the producer's responsibility, not the artist."

—Tony Meléndez,
lead singer of Conjunto
Primavera on
misconceptions the
general public has about
regional Mexican

AT THE REGIONAL MEXICAN PANEL:



ABOVE: Heineken executives Alex Nuñez, Karen Quinn and Marlene Riancho joined stars under the spotlight while sporting exclusive "Heineken green" ribbons for the event.



ABOVE: Following their performance, members of Puerto Rican rock band and Universal Music Latino act **La Secta** hold up their Billboard Latin Music Award for Latin rock/alternative album of the year (Photo: Gary Rothstein)

AT THE PRESIDENT'S PANEL:

The dimension of leadership is a sense of the world outside the box that becomes a source of positive feedback among students and faculty. This is the missing catalyst.¹⁰

—Adam Kidron, president, UBC



ABOVE: Two-time Latin Music Award winner Olga Tañón, second from left, is flanked by Billboard's John Kicullen, left, and Billboard's Tamara Conniff and



BELOW: Metro 7 spokeswoman **Deyanira Torres** poses in front of the line of models sporting clothes by Metro 7, the official fashion sponsor of the Billboard Latin Music Conference, during the welcome cocktail reception at the Ritz Carlton, South Beach pool. (Photo: Manny Hernandez)



BELOW: Henneken gave a sneak preview of its new Green Ribbon campaign. Members of Latin fusion band Tonic Soul at the first ever festivus show, with designs by Jilin Cheng and costumes by Michaela Klim. **TOP:** Henneken's first Latin Music Awards show, with designs by Jilin Cheng and costumes by Michaela Klim. The Bash was sponsored by Henneken, in association with Burger King and co-sponsored by Absolut Ruby Red, Harley-Davidson and Tone Exotic Fusions.

White Laundry's Tony Henneken, Puerto Vallarta's Puerto Vallarta Beer and Michaela Klim. **TOP:** Henneken's first Latin Music Awards. Burger King, Henneken, Tonic Soul and Michaela Klim. Henneken launched its "My Music, My Style" promotion during the conference. Volto will be a face of the campaign and will perform in a series of events as part of the campaign's tour (these: Henneken)



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AT THE PADDY YANKEE Q&A:

Explaining why he created his own reggaeton label: "The major labels saw an entire movement born, and they simply let it pass them by." "People ask me how I can still write from the perspective of [Puerto Rico's] Barrio. I spent 25 years there. It never goes away."

AT THE TEEN PANEL:

Fifteen teens ages 14-19 answered questions from the audience at the popular teen panel now in its second year. Among the highlights: Only two of the teens had purchased an album in the past month. Only six had purchased an album in the past six months. None had ever paid to download a track even though they all download on a regular basis. Why don't they pay? Because they can do it for free.

Among their explanations: Nowhere does it say on Kazaa or Limewire that it is illegal to download music.

Ideal price for an album? \$10.

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Below: Heneken gave a sneak preview of its new Green Ribbon campaign. Members of Latin fusion band Ozomatli were the spokesmen for the campaign, which gives donations to the Cela Cruz Foundation. From left are Heneken's Karen Quinn, campaign designer Nick Verones, Ozomatli members Asdrubal Sierra and Jiro Yamaguchi, Heneken's Mike McCann, Ozomatli's "Mijo" Ponre and Raúl "El Bigo" Pacheco. Heneken's Mariana Ríos and Ulises Balle Ozomatli's Wil-Dog Abreu; and Heneken's Alan Nufiez. (Photo: Raymundo Segovia)



ABOVE: At the VIP pre-awards reception, Heinlein's Mike McCann toasts with members of DISA act *Petulia*. *BL* winners at the Billboard Latin Music Awards.
 BELOW: How do deals really get made? ASCAP's "Haking the Deal" session said it all. From left are ASCAP senior VP of Latin membership Alexander Lloutoff; attorney Mark Stollman; Billboard's *Latis* Collo; Sony BMG's Luana Pagani; Ivan Alvarez of Universal Music Publishing; Latin Sony manager Mauricio Alarcia of EarthTown Entertainment; Rocío's *West Coast* Gabriel Benítez, who moderated; and ASCAP Puerto Rico's Ana Rosa Santiago.



NEWS FIT TO PRINT

Univision Music Publishing has started signing "pronominals" with writers. They are short-term contracts struck for a specific song or songs that allow Univision to shop the tracks around. "If we get a deal for the song, we sign the song or we sign the author," Univision Music Publishing's Nestor Rodriguez said. The promotional can access the work of a broad base of writers who might not be ready to turn their entire catalog over to a publishing company. The system saves the company the cost of big advances and gives the writer liberty to shop other material, an alternative means of



ABOVE: At the VIP pre-awards reception, Heinlein's Mike McCann toasts with members of DISA act *Petulia*. **BL** winners at the Billboard Latin Music Awards.
BELOW: How do deals really get made? ASCAP's "Haking the Deal" session said it all. From left are ASCAP senior VP of Latin membership **Alexander Lloutjoff**; attorney **Mark Stollman**; *Billboard's* **Lilia Calos**; Sony BMG's **Luzana Pagani**; *En la Alcove* of Universal Music Publishing; Latin Sony manager **Mauricio Alarcón** of EarthTown Entertainment; Rocío's **West Coast's Gabriel Benítez**, who moderated; and ASCAP Puerto Rico's **Ana Rosa Santiago**.

MUCHAS GRACIAS

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NUTHIN' BUT A G-STRING

BY GAIL MITCHELL

AT STRIP CLUBS, THE BUSINESS OF HIP-HOP IS AS HOT AS THE DANCERS

Three women, each nude but for the tiniest of G-strings, dance onstage at Sue's Rendezvous, one of the hottest strip clubs for the New York area's hip-hop scene. ♦ These women are beautiful, leggy and lithe, all hips and eyes, in the way that strippers in a relatively classy club can be. ♦ We're here for the music, though. We swear. ♦ In fact, as attractive as these women might be, we're in awe at their ability to undulate incredibly specific body parts: the upper third of a thigh here, the majesty of hip flexors undulating in fifth gear. More to the point—and our reason for a trip to Sue's on this fine spring night—these women undulate to some of radio's and the underground's hottest tracks. ♦ In the space of an hour, we hear Rick Ross' screwed-up radio hit "Hustlin'" and newbie Cassie's subdued underground bubbler "Me & U," right along with Shawna's "Getting Some," Dr. Evil's "More Punnan" and, of course, T-Pain's "I'm N Luv (Wit a Stripper)" remix featuring Remy Ma. ♦ It's no longer just the hardworking ladies who make money at strip clubs. These late-night hangouts, with their booming sound systems and gender-mixed crowds, have become big business for the record industry, particularly for hip-hop labels. "Strip clubs have become the main breaking place for records, especially in the South," says Jermaine Dupri, president of urban music for Virgin Records. ♦ At this moment in the North, we contemplate the rapid-fir, syncopated twitch of one woman's hyper-developed lower cheeks. These plutes could win a land war in Asia, and as they approach, pulsing to the beat of the Notorious B.I.G.'s "Nasty Girl," the words of Robert "Kespa" Smith, who runs a record pool for strip club DJs, come back to us as if in epiphany. "The visual of a nude woman dancing in front of a consumer," Smith says, "tends to put that record in a new light." ♦ Indeed.

ILLUSTRATION
BY
MIRKO ILIC

The music industry—especially the dominant hip-hop segment—has increasingly embraced the strip club out of necessity and convenience. Tighter radio playlists mean it's harder than ever to break a track on the FM dial, and regular dance clubs—where songs get played for a moment and then lost in a mix—tend to play what's already on the radio. At strip joints, DJs are able to let a full track ride, and if the bass is right or the ladies request it, they can take a chance on unproven material.

Two principal DJ collectives have sprung up that specifically work the strip club circuit—the Hen House in Detroit and Atlanta-based Hittmann DJs, a 72-DJ collective established three years ago by Smith, now president, and CEO Greg Street. "Right now our DJs reach 32 million people in 29 markets," Smith says.

That's major reach for lifestyle promotions, Interscope urban promotion executive Kevin Black says. "When we work records, we work lifestyle venues like barbershops, beauty shops, skating rinks, bowling alleys—anything with a culture to it. And strip clubs fall into that category."

"Word-of-mouth is still one of the biggest promotion factors out there," Universal Motown VP of rap promotion Troy Marshall adds. "That has helped turn strip clubs into big business."

Perhaps most important for the record promotion business, plenty of strip clubs break the stereotype of lecherous men in raunchy, stroking, half-naked humanas at Sue's Rendezvous, for example, DJ Callalize of New York's top-rated R&B/hip-hop station WWPK (Power 105.1) plays the hits to a smartly dressed crowd. And while women—ones not on poles—are a minority, there are still plenty of them.

"I just like watching women dance," one young woman tells Billboard at Sue's.

"It's just another night out for us," another offers. "Great music—and this is where the men are."

"More single females are frequenting these clubs on their own," a label promotion rep says. "So you can leave samplers and coordinate promotional contests" for new records.

Today, strip clubs are one of the fastest-rising segments among entertainment venues. There are now more than 7,500 strip clubs across the United States, according to the Strip Club News Web site. Urban promotion reps are plugged into a circuit that stretches from the Southeast to the Midwest and into the Southwestern. Key venues are located in such prime markets as New York (Sue's Rendezvous), Detroit (Platinum), Charlotte, N.C. (Champagne), Miami (Diamonds) and Atlanta (Body Tap, Magic City, Strokers).

Houston's Club Onyx, for example, is an upscale venue established nearly two years ago that into what its Web site calls one of the "fastest-growing but underdeveloped demographic segments—the universe of highly successful and increasingly affluent urban males."

The strip club circuit is also a great place to see—and be seen—in the hip-hop business. Virgin's Dupri, who declares that "strip club airplay is stronger than radio airplay in Atlanta," has signed artists as part of his strip club forays. These include rappers Mannish Man and T. Waters.

"Strip clubs are definitely a good place to meet people, learn things and see what's happening in other people's worlds. I'm probably the only label president there every other week," Dupri says with a laugh.

Record executives love the easy access to quick feedback provided by strip clubs. "You can often gauge how hot your record is by the number of times strippers request the song during a given night," says one major-label promotion executive who requested anonymity.

"It's like a live mix tape that helps get your records heard," Dupri says, "and gives a firsthand chance to watch audience reaction."

As such, labels and promo execs are racing out to strip club DJs constantly. At Sue's, Blaz says he and other DJs get serviced all the time. "They know if I like it in the club, they'll hear it on the radio," Blaz says. And it's not just moonlighting FM jocks getting serviced. DJ Alemo ran the tables in the hours before Blaz, and Alemo says he gets records from various labels, including Swizz Beatz's Full Surface. Dupri's Virgin imprint So So Def and Def Jam.

The Hittmann crew, which works major and independent releases, participates in a weekly conference call during which they discuss if a record is worth working to the clubs. He estimates that about 40% of the songs make that cut. Within 12 weeks, Smith says, "they'll know if a record is hot or not and whether it needs a remix."

Among the bounce-friendly, beat-banging R&B/hip-hop hit



A still from the YING YANG TWINS' "Badd" video. The single was previewed in strip clubs, as were hits for DEN FRANCHIZE BOYZ, below.



Giara's "2 Step," Dem Franchise Boyz's "Lean Wit It, Rock Wit It," Young Jeezy's "Trap or Die" and D4L's "Laffy Taffy."

"Lil Jon, the Ying Yang Twins and Ludacris are all artists who were helped early on" by strip club exposure, Smith adds. "Now today they are some of the biggest artists in the country."

LOOKING BACK

Urban music's working relationship with strip clubs dates back to the late '80s when Luther "Luke" Campbell and the 2 Live Crew first gained notice. The dancers who worked with the censorship-threatened performer onstage and in his videos were strip club dancers.

"I didn't have a big budget where I could hire regional people," Campbell recalls. "I had to be creative and use all the different avenues I could think of."

Strip club promotion moved into the contemporary spotlight with the emergence of the Ying Yang Twins. Early in their career the brother duo included the records at strip clubs, including the top 20 R&B hit "Whistle While You Twerk" in 2000 and recent hit "Badd."

"Strip clubs were a part of our lifestyle before this generation of artists started breaking records," says Mr. Collipark, a producer and executive whose Collipark Music production roster includes TVT's Ying Yang Twins. He appears with the Twins on Bubba Sparxx's current hit and club favorite "Ms. New Booty."

"Radio wasn't always as friendly to me as it is now," Collipark continues. "But I didn't have to take it to radio. If the music made the girls want to dance, it was an instant hit. We were one of the only acts making music for the strip clubs; we had the lane all to ourselves."

Now every rapper has a strip song."

Another source agrees. "It's to the point where all of these artists are trying to make strip club records. It's become another vehicle to get the record to radio because radio seems to want to play more aggressive songs like 'Laffy Taffy.' Add to that list such songs as Da Muzician's "Camera Phone" (the group includes Ying Yang Twin D-Roc) and T-Pain's surprising mainstream hit, "I'm N Luv (With a Stripper)," featuring Mike Jones.

What started as a joke—former DJ T-Pain penned the song about a friend's first-time visit to a strip club—has become a hit on the pop and R&B charts. Its popularity has spawned numerous remixes including one featuring R. Kelly and Too Short, among others, although radio is relying primarily on the original version featuring Jones.

Campbell is in the midst of promoting his first new project in several years: a three-CD boxed set titled "Uncle Luke—My Life & Freaky Times," due May 16. Once again his promotional strategy includes strip clubs. Campbell is staging a "Are You Ms. Freaky Soul 2006" competition at strip clubs across the country. Prizes include \$10,000 in cash, a Rolex watch and the opportunity to tour with Uncle Luke.

Universal Motown's Marshall is coordinating a promotional strip club tour in June on behalf of "Go Head," a new track by Ali & Gipsy. The plan includes visits to venues in 17 cities, including Houston's Onyx.

Indeed, no less an authority than the men's room attendant at Sue's says top acts seem to stop by the club whenever they are in town. "In the past few months, we've seen Lil Jon, Chamillionaire and Lil' Kim," he says.

Marshall notes that he works strip club promotions in one of two ways. Sometimes he'll host a party on behalf of an artist in a market's most popular club and prime the dancers to request whatever new single is being promoted. Marshall also stages performances at times if the venue has a proper sound system. In both cases, Marshall says the DJ and the strippers are serviced with the new product.

The attention the dancers are receiving from the hip-hop business—requests to dance in videos, for example—hasn't been lost on the ladies.

"The music business is turning so many kids on to it that's changing the game," Magic City founder Magic says. "Some of these girls are being paid \$2,500 to dance in a video. They aren't trying to hear about being a damned secretary anymore. That's a good job back in the day, but ain't nobody singing. I'm in love with a secretary."

Additional reporting by Ed Christman and Hillary Crosby.



WEGA

TV: SEEN+HEARD

**Sit back, relax and don't change that channel ...
Your favorite artist may be up next.**

Call It the pursuit of the "Q Factor": That magical, often elusive measure of how recognizable and popular an artist, actor or news anchor is in the eyes of the viewing public.

It's the stuff that makes for lucrative contract renewals and, for the music business, a steppingstone to building artist awareness.

Witness the parade of artists through TV show plotlines of late and the value proposition of the Q Factor becomes immediate.

late and the value proposition of the G Factor becomes immediately apparent.

BY MICHAEL PAOLETTA and MELINDA NEWMAN

SONY

In the course of its short life, "Love Monkey" features *Teddy Geiger, James Blunt, Natasha Bedingfield, Si-Si, Almee Mann and John Mellencamp*.

More and more TV shows are turning to artists to help boost ratings: It's an instant boost to the show's cool factor, and for the artist it means exposure to millions of eyes and ears.

"Since FM radio is so dependent on playlists and rotation, TV shows have become the new forum for emerging talent," says Tom Lynch, executive producer of TV's "RomEO" (starring Master P and his son Romeo) and the forthcoming "Class of 3000," which he co-created with OutKast's Andre Benjamin.

In today's pop culture-obsessed landscape, music supervisors are working closer than ever with TV show creators, directors and producers to book talent for scripted shows.

Senior VP of Fox TV Music Jacquie Perryman describes music's heavy-duty presence on TV shows as "a very hot topic."

Top music supervisors say this is because the folks running today's TV shows are younger than ever, and that they understand the role music plays in pop culture today. "Music is part of their daily lives," says Chay Shop Music Supervisor's Alexandra Patassas, music supervisor for "The O.C." and "Grey's Anatomy."

Michael Rauch, executive producer/creator of "Love Monkey," concurs: "I must like an artist to use them in a show," he says.

Zomba Label Group VP of urban marketing Lisa Cambridge says TV appearances are all about building the brand of the artist and less about sales increases. "Very, very rarely do you see solid album [sales] bumps for that, but it raises their profile," she says. One exception: Juicy Santana's "What the Game's Been Missing" increased 8% the week he was on "Cuts."

A host of artists have appeared across multiple TV offerings, but the season finale of "Gilmore Girls" may set a record for the number of acts performing on a single show.

The May 9 episode on the WB will feature Sonic Youth's Kim Gordon and Thurston Moore, Sam Phillips (who scores the show), Joe Pernice, Sparks, Yo La Tengo and the Michael Miller Crusade.

Moore described walking onto the set of "Gilmore Girls" for the first time as a moment when "the reality versus fantasy bridge sort of collapsed."

And now, even the legions of prime-time dramas are having artists walk that bridge. This spring, Ludacris acted on "Law & Order: SVU," Obie Trice performed on "CSI," while Kid Rock played himself and performed on "CSI: NY."

Ludacris says he was attracted to the "Law & Order" role because it allowed him to do the unexpected. "That was my motivating factor. Also, I want to be as versatile as possible."

Which could help explain why Mick Jagger has signed on to participate in a comedy pilot for ABC.

For a new artist like Jive's Chris Brown, his appearance on "One



on One" gets him in front of the eyes of talent coordinators and casting directors for other shows.

The TV roles tend to be cameos for people who are not actors who want to begin acting. "Sony Urban president Lisa Ellis says, Epic/Sony Urban artist Omariion already had plenty of movie and TV roles before he made multiple ratings-boosting appearances on 'One on One' and its spinoff 'Cuts,'" but he decided to do the shows because his friend Marques Houston appears on them.

BACK TO STAR'S HOLLOW

For the "Gilmore Girls" season finale (and the swan song for the show's creators Amy Sherman-Palladino and Daniel Palladino),



Recent episodes of "The O.C." and "Gilmore Girls" featured appearances by "American Idol" contestant Lisa Tucker, left, and, above from left, Sonic Youth's Thurston Moore and Kim Gordon along with their daughter, Coco.

casting on our show because it doesn't work a lot of the time and because we have 2 cents and a gum wrapper to hand out," she says.

The artists on the "Gilmore Girls" finale had music previously used in the show or had been mentioned by characters.

Indeed, Moore and Gordon were watching the show with their then-11-year-old daughter Coco, when "one of the characters name-checked me and Kim and we almost fell off the couch," Moore says.

The two, with Coco, play "What a Waste," a song from Sonic Youth's June 13 album, "Rather Ripped." And despite being an icon for alternative music, Moore says he does not feel the appearance connotes a sellout: "The show has such a positive vibration about it that we can only benefit from basking in its glow."

Since FM radio is so dependent on playlists and rotation, TV shows have become the new forum for emerging talent.

—TOM LYNCH, TV PRODUCER

the plot revolves around the town troubadour, a recurring role played by Grant Lee Phillips, going on tour with Neil Young after Young sees him performing in the show's setting of Star's Hollow.

As word spreads, other troubadoures make their way to the Connecticut hub, hoping to be discovered by Young. None of the performers are identified as themselves.

"Gilmore Girls" pays a negotiated fee to license the music and adds an additional set fee for the artist to perform.

Sherman-Palladino says "Gilmore Girls" licenses a great deal of music, but artists rarely make appearances. "We don't do a lot of stunt

that bridge," she says. "It's a great way to get the music out there, but it's not something we do a lot."

For a new artist like Jive's Chris Brown, his appearance on "One

on One" gets him in front of the eyes of talent coordinators and casting directors for other shows.

The TV roles tend to be cameos for people who are not actors who want to begin acting. "Sony Urban president Lisa Ellis says, Epic/Sony Urban artist Omariion already had plenty of movie and TV roles before he made multiple ratings-boosting appearances on 'One on One' and its spinoff 'Cuts,'" but he decided to do the shows because his friend Marques Houston appears on them.

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PLAY MY SONGS, PLEASE

Days before commencing its spring trek April 30, indie rock band the 88 signed with A2B Music Management.

"Everyone at the company was blown away by the amount of exposure we were able to get on our own," keyboardist Adam Merrin says.

Through the act's two self-released albums (2003's "Kind of Light" and 2005's "Over and Over") have barely sold 10,000 units collectively, according to Nielsen SoundScan, its music is known via TV.

The group's songs have been heard in many hit TV shows, including "The O.C." and "Grey's Anatomy." The 88 also penned the theme for the new Fox show "Free Ride," and on May 8 the group will make an appearance on the CBS sitcom "How I Met Your Mother" (see main story).

"One thing leads to another," Merrin says. "Getting music placed on TV shows presents other opportunities." He points to performances on late-night talk shows like "Last Call With Carson Daly" and a Target TV spot.

"Because of our music placements on TV shows, we're able to earn livings as musicians," Merrin says.

The 88 is not alone. G Tom Mac, Joe Purdy, Split Habit, Trespassers William, Fannypack, Junk and others earn far more money from licensing their music to TV shows than they do from record sales.

After licensing several songs to shows like "Lost" and "Grey's Anatomy," Purdy was picked up by the William Morris Agency for representation.

British pop-punk band Junk, which has

yet to release an album, earned about \$100,000 last year from third-party licenses, says Spirit Music Publishing senior director of A&R Justin Kallifantis, who handles the group's catalog.

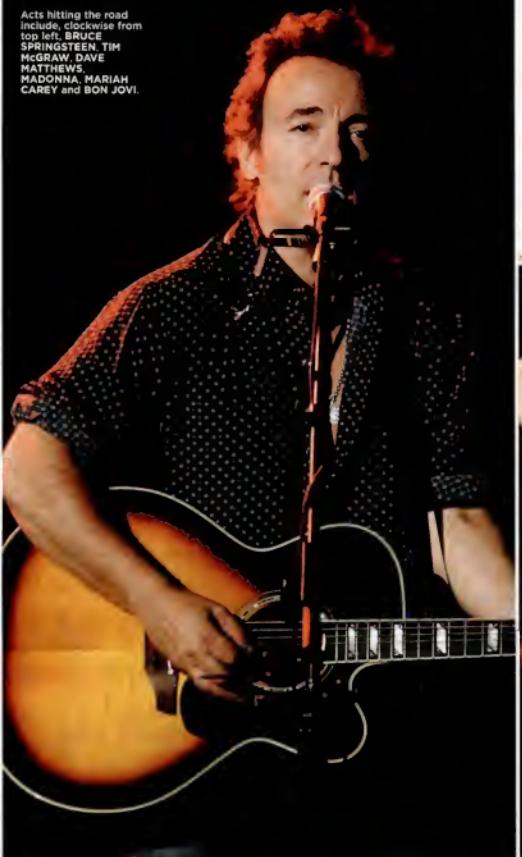
Meanwhile, G Tom Mac, aka Gerard McMann, has maintained steady work in Hollywood since his song "Cry Little Sister" was featured in the 1987 film "The Lost Boys." His TV credits include "Charmed," "The Shield" and "Witchblade."

Mcmann sees a correlation between the number of TV film and placement sales and of G Tom Mac CDs and crowds at his shows.

"The future of TV shows is definitely that of the radio effect," McMann says. "More performances of songs equals more fans equals more revenue for all."

—Michael Peleotta

Acts hitting the road include, clockwise from top left: BRUCE SPRINGSTEEN, TIM McGRAW, DAVE MATTHEWS, MARIAH CAREY and BON JOVI.



Looking For Big Hits In '06

Touring Industry Banks
On High-Profile Acts
For Home Runs **BY RAY WADDELL**



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A6AA12VA

As the days get longer and the busiest part of the touring season looms, the concert industry is in search of blockbuster summer tours. ■ With the Rolling Stones selling out stadiums in Europe and U2's delayed Down Under wrap of Vertigo set for November, North American home runs appear scarce. ■ Madonna, Kenny Chesney, Tim McGraw/Faith Hill and Bon Jovi are all early winners. Jimmy Buffett and Dave Matthews Band are perennial. Dixie Chicks, Eric Clapton, Pearl Jam and Red Hot Chili Peppers are promising, and a Barbra Streisand trek could add muscle if it comes to fruition.

But the question remains, Is this enough to pull the business out of a rut?

"It looks like a good year with some great acts on the road," says Live Nation CEO Michael Rapino, who thinks overall grosses for 2006 will be in line with last year.

Other promoters are enthused about the diversity of acts. "It seems like there is great activity in all venue capacities, and we are excited about a great season," adds Adam Friedman, president of Nederlander Concerts. He is "very bullish" on the season.

As the season begins to ramp up, a flurry of U.S. tours have already been announced, including Bruce Springsteen, Tom Petty & the Heartbreakers, Slayer, Queen + Paul Rodgers, Ringo Starr's All Starr Band, Nine Inch Nails, James Gang, Rascal Flatts, Keith Urban, Brooks & Dunn, Crosby Still Nash & Young, Shakira, Nickelback, the Who, Mariah Carey and possibly Guns 'N' Roses, who have already scheduled four shows in New York.

Meanwhile, package tours include Black Crows/Robert Randolph/Drive-By Truckers, Counting Crows/Goo Goo Dolls, Rob Thomas/Jewel, Fiona Apple/Damien Rice, the New Cars/Blonde, John Fogerty/Wilie Nelson, Lynyrd Skynyrd/3 Doors Down, Journey/Def Leppard, Chicago/Huey Lewis and Steely Dan/Michael McDonald. And the usual festivals—such as Ozzfest, Sounds of the Underground and the Vans Warped Tour—are also beginning to take form.

ENCOURAGING INDICATORS

House of Blues Concerts executive VP Alex Hodges admits there may be fewer "blockbusters" on the road this year, but that's not necessarily bad.

"The most encouraging thing about 2006 is the solid sales at larger venues for some breakthrough bands," Hodges points out, adding that Fall Out Boy, My Chemical Romance, the Strokes, Dashboard Confessional, the Black Eyed Peas and many more are upgrading to larger venues. "There are some very interesting combinations coming out as well, such as Mark Knopfler and Emmylou Harris, the New Cars

and Blondie, Def Leppard and Journey."

Still, few could argue that 2006 could use a superstar injection. But Rapino says more tours will be announced, and that Live Nation takes a global view.

"Robbie Williams is selling out stadiums in Europe," Rapino says. "The Rolling Stones, Bon Jovi and the Eagles are all stadium acts in Europe this summer."

That's great for Europe, which has been a more stable concert market for the past few years. North America, however, saw concert grosses dip more than 5% in 2005, even with a superstar-laden autumn. Many blame a skewed touring industry business model.

While Billboard Boxscore tracks concert income, it's a lack of net profits that has slammed promoters the last two years. "It's important to remember that a positive bottom line





NINE INCH NAILS, above, added a summer leg to its successful *With Teeth* tour, while **SHAKIRA**, left, and **DEF LEPPARD** are just beginning their respective treks.

is important, and avoiding losses is critical," Hodges says. "If the deals drive ticket prices too high there can be red ink or 'blood'."

A saturated May-September touring market could be the problem. According to independent promoter Seth Hurwitz, this situation was in part created by Live Nation "making these tour offers to get people to play too many dates or, in some cases, any dates at all to create inventory."

According to Hurwitz, president of Washington, D.C.-based I.M.P., "Booking is a lot like playing music—what you don't play is as important as what you do."

Under Rapino's watch, Live Nation has become an independent entity free of parent Clear Channel Communications. Rapino bristles at talk that Live Nation is overpaying and overbuying talent, an accusation its predecessor Clear Channel Entertainment often bore.

"What [the industry] is seeing is a result of the resurgence of a very focused company," Rapino says. "Clear Channel Entertainment was a live entertainment company with eight to 10 focuses. Live Nation is a live music company with a new intense focus on its core business—booking live concerts throughout the world to fill its 150 venues and 25 festival sites."

Rapino says the new focus simply drives more bookings worldwide.

"We are not overpaying," he insists. "Our business model is based on filling our global network and maximizing all our revenue streams, not just the door. The artist won the door game long ago, and they deserve it. The new promoter must build revenue streams beyond the door while providing added value to the fan and artist."

Hurwitz believes a strategy of filling inventory dilutes the content by creating tours that are not in demand. "Blaming others—acts, agents, managers—for taking the deals is just more denial of responsibility," Hurwitz says. "That's like putting a piece of chocolate in front of a child and expecting them to use good judgment. And we all know what happens when you eat too much candy."

As for the promoter revenue streams outside ticket sales, Hurwitz says, "As a shed operator, this idea that the ancillaries will cure all the ills of an overpriced show is a complete myth and will eventually catch up with itself. There's only so much beer people can drink and so many cars you can park."

CAPTIVATING FANS

Rapino says ticket prices will be relatively flat in 2006. "I think the industry has worked together in the last year to stabilize ticket prices," he says. "In 2005, we had the first average ticket price drop in our amphitheaters in five years."

Hodges adds, "Everyone is more cautious today" regarding ticket prices, especially for the less desirable seats in arenas and amphitheater lawns.

"Sitting above the arena suites is not optimal, and thus price is important," Hodges says. "Fans seem to be willing to pay very high prices for up close and center, but for other locations there is price sensitivity."

As is always the case in May, the concert industry is at the mercy of hoping the pool of concertgoers captivates fans.

"There are questions around many tours, but this is always the case, and it's too early to pinpoint any real disappointments," Hodges says. "This time of year, we always wonder if we have enough depth to carry a full year, but I believe it will be a good year. Hopefully, there will be fewer big losers than we saw last year." ***

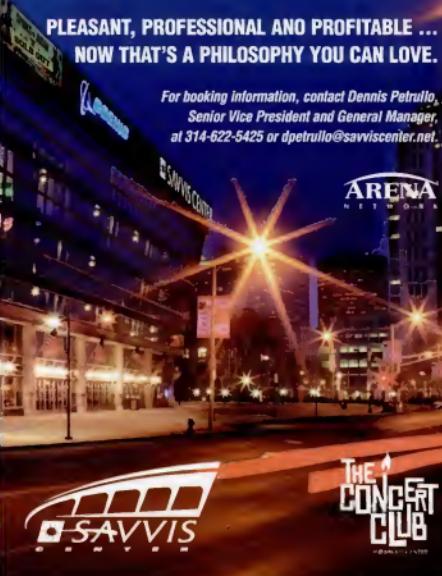
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Shed Slump

Will More Shows With Fewer Seats Save The Summer Season?

After more than 20 years, it is safe to say the honeymoon is over between concertgoers and modern-day amphitheaters.

The shed boom was the result of concert promoters building venues so they could tap into ancillary revenue unavailable to them when promoting shows at arenas and other venues they did not own.

When Robert Sillerman consolidated the promoter business in the late 1990s, he primarily sought promoters with amphitheaters. Today, there are 41 sheds in Sillerman's operation—which is now under the Live Nation banner—far North America's largest amphitheater owner/operator. House of Blues is a distant second with eight sheds.

Despite millions of dollars spent on capital improvements and focused marketing strategies to lure concert fans—some call them "fire sales"—amphitheaters are struggling. With a \$50 million decline in gross and a 2 million drop in attendance during the last three years, according to numbers reported to Billboard Boxscore, the bloom is clearly off the rose for sheds.

The top-grossing tours annually almost always play arenas, largely because arena-seating tickets can be priced higher. It has also been posited that the lucrative baby-boomer market prefers the controlled environments of an arena.

Another problem seems to be a lack of compelling content, with many of the same acts playing amphitheaters year after year.

"Our base business has been fine," Live Nation CEO Michael Rapino says. "We need to focus on creating more packages and local shows, which we have been neglecting the past few years."

Among the amphitheater packages Live Nation will roll out this summer are Counting Crows/Goo Goo Dolls, Fiona Apple/Damien Rice, Willie Nelson/John Fogerty, Lynyrd Skynyrd/3 Doors Down, Def Leppard/Journey and Steely Dan/Michael McDonald.

But creating content for content's sake may be part of the problem.

Independent promoter Seth Hurwitz, who programs the Merriweather Post Pavilion in Columbia, Md., says the summer outdoor mar-

ket is already overcrowded with acts, and simply booking more shows does not mean consumers will go to more shows.

"People don't simply keep picking [shows] until they've picked all the bands they like, they pick the same number of shows they think they can go to," Hurwitz says. "Personally, I'm not happy to have something on my marquee banner—it's making me money. If your goal is to send out press releases with names of people that have been on Oprah, that's different."

House of Blues Concerts executive VP Alex Hodges has a different perspective.

"Fans love the outdoor experience," he says. "More bands and artists tour in the summer, so the marriage is perfect between artist and fan."

But just because an amphitheater has a 15,000-20,000 capacity—with usually two-thirds or more offered as a festival-eating lawn—doesn't mean it all has to be used.

"In some cases, we are having a great deal of success with reserve seating-only shows," Hodges says.

"I believe amphitheaters will use smaller configurations more this year than ever, and this is good."

Hodges says developing bands that want to jump to the next level can use the lower-capacity configurations.

"To sell 5,000-7,000 tickets is fantastic, it's always been a sweet spot," he adds.

But Hurwitz says he still opts for quality over quantity.

"I would rather do 10 shows that all sold out than 30 shows that were half full," he says, adding that he passes on shows at a 3-to-1 ratio.

According to Hurwitz, the reasons for the shed slump have been fairly attributed to poor revenue or ticket prices.

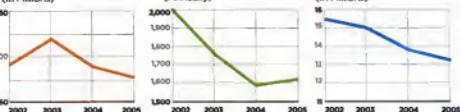
"The problem is there are too many shows," Hurwitz asserts. "The idea that you should book as many shows as you can possibly get is archaic and self-destructive. If quantity is your business model, you need to change your business model." ****

—Ray Waddell

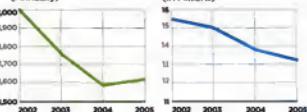
Crunching The Numbers

During the past few years there has been a slow but steady decline in business for all U.S. amphitheaters.

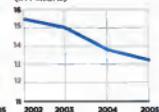
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(In Millions)



Number of Shows
(Annually)



Overall Attendance
(In Millions)



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New Venue Perks

House Of Blues Hopes Improvements Lure More Fans

House of Blues Concerts is throwing some bucks at its amphitheaters in an attempt to improve the concertgoer experience this summer. HOB owns and/or operates eight major sheds in North America, including the Gorge in George, Wash.; Molson Amphitheatre in Toronto; and Coors Amphitheatres in Denver and San Diego.

"I work to really involve and empower the local teams, not to dictate so much from the home office, but to really put the local teams in position to 'be the fan' and operate the facilities toward that end," says Steve MacFadyen, VP of operations for concerts and amphitheaters at HOB.

Among the capital improvements at HOB sheds are new video displays for text-messaging boards for fans. "At Coors Amphitheatre in Denver, GM Ross Hollman is working on adding separate text-messaging boards inside the bowl," MacFadyen says. "Ross is real good on the technology side and is our leader in figuring some of these new types of technology out. Ross will do it first, and others will follow."

Simple improvements can be important, MacFadyen notes. "Everyone's familiar with cupholders on the backs of seats to make it more pleasant in the aisles, but now most of our amphitheaters are installing cupholders in the restrooms," he says. "We're putting cupholders at the condiment stations that you can set your drink in while you dress your dog. These things seem small, but they loom so large when the crowds are in the facilities, and they're just looking for that next little new thing."

Amphitheaters are no longer new to con-

sumers, MacFadyen points out, so the extras are what's all about these days. "It's where people go to enjoy themselves in an outdoor setting, and anything we can do to enhance that experience is what it's about in today's world," he says. "There are just too many choices out there, it's not enough to say, 'We're the outdoor place in town and here's the show.' You got to work at it."

Other improvements include new lawn-delay systems to update sound. "We're trying to improve the portion of the sound system that we control," MacFadyen says. "We're trying to keep up with the technology that the bands are bringing in order to bring that same sound experience to the people on the lawn."

HOB is spending "more than seven figures" on capital improvements, above and beyond the normal painting and upkeep. "You have to keep it looking fresh, but you have to keep the idea fresh, too," MacFadyen says.

He says that, given the right act at the right price, fans still love the amphitheater experience.

"When you've been cooped up indoors all fall and winter in places like Cleveland, man, outdoors is what it's all about," MacFadyen says, adding that Toronto's Molson Amphitheatre is another venue fans love. "I don't know what it is about the Canadian culture, but, boy, are they happy to be outdoors for the shows. They can't wait for that facility to open."

LOCAL FLAVOR: In an attempt to offer value and lure concertgoers back to sheds, Live Nation has formed numerous tour packages for this summer. But the world's largest promoter/shed owner is not just rolling out national tours. Live Nation is also taking a local approach in many markets.

Examples of local packages, themed events and radio shows include the following:

- The Old School Fiesta featuring War, Tierra and Malo at Shoreline Amphitheater in Mountain View, Calif.
- Funk Fest featuring Morris Day, Average White Band and others at the Chronicle Pavilion in Concord, Calif.
- Fish Fest Christian Festival at Verizon Wireless Amphitheater in Irvine, Calif.
- Car Load Jam featuring the Black Eyed Peas at Verizon Wireless Indianapolis. (Admission is \$100 for fans who people you can fit in a car.)
- Buzzfest featuring Shinedown, Trapt, 10 Years and Staind at Cynthia Woods Mitchell Pavilion in the Woodlands, Texas.
- Luau Luau featuring Puddle of Mudd and Saliva at Verizon Wireless Amphitheater in Virginia Beach, Va.
- WJZ Jazz Show featuring Chris Botti, Brian Culbertson, Gerald Veasley and Kern at Tweeter Center at the Waterfront in Camden, N.J.



ARTISTS(S) Concert Grosses

| | GROSS/ ARTIST(S) | Attendance | Promoter |
|-----------|--|------------|--|
| 1 | \$19,215,942 BILLY JOEL | 226,038 | Live Nation |
| 2 | \$1265,585 JIMMY BUFFETT | 19,785 | Live Nation |
| 3 | \$1,047,239 LUNA MIGUEL | 11,202 | Goldenvoice/AEG Live |
| 4 | \$989,050 KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND | 14,610 | Sony Music, The Messina Group/AEG Live |
| 5 | \$843,350 KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND | 14,100 | The Messina Group/AEG Live |
| 6 | \$748,157 KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND | 12,267 | Musica Productions, The Messina Group/AEG Live |
| 7 | \$694,465 MEGA CONCIERTO: GILBERTO SANTA ROSA, OSCAR D'LEON & OTHERS | 12,001 | Ralph Mercola Presents |
| 8 | \$619,075 FREESTYLE EXTRAVAGANZA REUNION | 10,452 | Ralph Mercola Presents |
| 9 | \$571,155 MADONNA | 10,452 | Ralph Mercola Presents |
| 10 | \$465,328 DAVID GILMOUR | 3,024 | Live Nation |
| 11 | \$592,157 EARTHDAY BIRTHDAY: MUDVAYNE, ROB ZOMBIE & OTHERS | 16,000 | Clear Channel Radio |
| 12 | \$435,554 HOTLEY CRUE | 7,710 | The Messina Group/AEG Live |
| 13 | \$463,195 QUEEN + PAUL RODGERS | 4,592 | House of Blues Concerts |
| 14 | \$387,211 WILLIE NELSON, NITTY GRITTY DIRT BAND | 5,491 | Pearl Concerts |
| 15 | \$384,716 FALL OUT BOY: ALL-AMERICAN REJECTS & OTHERS | 14,434 | Live Nation |
| 16 | \$395,380 QUEEN + PAUL RODGERS | 4,592 | House of Blues Concerts |
| 17 | \$382,323 FALL OUT BOY: ALL-AMERICAN REJECTS & OTHERS | 14,067 | Live Nation |
| 18 | \$324,210 BOB DYLAN, MERLE HAGGARD | 4,476 | Live Nation, Mammoth |
| 19 | \$329,733 KID ROCK | 5,316 | Live Nation |
| 20 | \$315,518 ANDRÉ RIEU, JOHANN STRAUSS ORCHESTRA | 6,387 | Andre Rieu Productions |
| 21 | \$292,947 KIRK FRANKLIN, MARY MARY | 3,416 | MSG Entertainment, ALW Entertainment |
| 22 | \$277,533 BLACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE | 6,700 | Live Nation |
| 23 | \$270,198 ANDRÉ RIEU, JOHANN STRAUSS ORCHESTRA | 5,335 | Andre Rieu Productions |
| 24 | \$267,826 BOB DYLAN, MERLE HAGGARD | 4,790 | Live Nation, City of San Antonio |
| 25 | \$255,742 A TASTE OF CHAOS TOUR: DEFTONES, THRICe, ATREYU & OTHERS | 10,251 | Live Nation, GordonLive/AEG Live |
| 26 | \$255,119 NICKELBACK, CHEVELLE, TRAP! TRAP! | 6,254 | The Messina Group/B Concerts West/AEG Live, Festivals Concerts |
| 27 | \$253,744 BOB DYLAN | 6,314 | MAJ Concerts |
| 28 | \$252,746 HOTLEY CRUE | 6,314 | Live Nation |
| 29 | \$251,555 MICHAEL BUBLE | 4,140 | Seaver Productions |
| 30 | \$251,295 KID ROCK | 3,433 | Seaver Productions |
| 31 | \$249,813 BOB DYLAN, MERLE HAGGARD | 7,223 | Jam Productions |
| 32 | \$248,598 THE STROKES, EAGLES OF DEATH METAL | 5,003 | Live Nation |
| 33 | \$248,430 KID ROCK | 7,611 | Live Nation, In-house |
| 34 | \$245,728 BOB DYLAN, MERLE HAGGARD | 6,033 | Live Nation |
| 35 | \$245,383 MICHAEL BUBLE | 4,852 | Seaver Productions |

THE NEXT GEN OF VIDEO GAMES

Business will be booming once the next-gen gaming platforms saturate the market. From left: Revolution, Xbox 360 and PlayStation 3.



New Consoles, Ideas Should Give The Industry A Much Needed Boost **BY ANTONY BRUNO**

After years of explosive growth, it seems the videogame biz is feeling the slump that has been affecting the movie and music industries. In the last year, total game sales fell 8% to \$499 million, according to recent figures by the NPD Group, while anticipation of next-generation consoles caused total hardware sales to slip 31% to \$220 million. Overall, the industry is down 16%. This year has not been off to a great start either. Game sales are still down 8% year to date. PlayStation Portable has been the bright light, helping hardware sales inch up just 1% so far this year.

By all accounts, it's a tough time for the videogame industry. But going into this year's Electronic Entertainment Expo—the annual videogame extravaganza, which will be held May 10-12 at the Los Angeles Convention Center—the industry remains upbeat.

Historically, the videogame industry suffers from sagging sales and financial results every five to six years when new game console platforms are released.

During the holidays, Microsoft introduced the first of three next-generation gaming systems expected to be available by the end of this year with the Xbox 360. Nintendo is believed to follow with its Revolution platform, and Sony in March said it would delay the availability of the PlayStation 3 until this November.

Once all these consoles are available in the marketplace in massive numbers, game sales should rebound, as evidenced the last time the industry went through this phase.

"It's a product of the fact consumers are looking forward to the next big thing," says Greg Richardson, a former executive at Electronic Arts and now principal at private equity firm Elevation Partners, which owns game developer BioWare/Pandemic Studios. "A lot of publishers' attention is on building games for these new platforms, and there's not a very large installed base right now. But if history is any indicator, we're in for a period of huge growth over the next five years."

He expects this E3 to be the most exciting one yet, because all three console manufacturers will be running hands-on demonstrations of their new consoles for the first time. Last year only the Xbox 360 was available for a test run.

FOCUS ON REVENUE

Parallel to this technological evolution though is a philosophical one, to which the industry will take much longer to adapt. Like the early days of the music and movie industries, for years the videogame market was run primarily by a group of freewheeling developers building a new form of entertainment fueled solely by innovation and creative spirit.

Now a \$30 billion industry, videogame companies are publicly traded entities run primarily by marketers and accountants concerned more about the bottom line. Sounds a lot like today's movie studios and record labels.

With a focus on earnings, these videogame publishers have grown complacent in churning out the cookie-cutter titles consumers expect at the expense of innovation. Most have taken the easy way out by making safe games—sequels and games based on movie titles.

EA, the world's largest game publisher, is perhaps the poster child for this issue. The company is passing version No. 10 of the vastly popular "Madden NFL" series, and has churned out games based on such movie franchises as "Harry Potter," "James Bond" and "The Lord of the Rings."

But that's changing. Last year, Neil Young, GM of EA's L.A. operation, outlined an aggressive focus on developing new titles based on original concepts.

The company has huge expectations for "The Sims" creator and Wired coverboy Will Wright's highly anticipated title "Spore" (it allows players to build an entire universe starting off as a single microbe), which is expected later this summer. The company also formed a deal with Steven Spielberg to develop the storyline for several currently unnamed upcoming titles.

Such moves are indicative of the industry's greatest challenge—create entertainment that is as emotionally compelling as movies and music.

While the videogame business is now suffering from the same challenges

as the movie and music industries, it will never be as mainstream or popular until someone develops a game so immersive that it generates an emotional response.

MORE MUSIC, ADS

As these games reach even more of a mass market, expect to see much more in the way of music, particularly original music on soundtracks. Also, more artists are expected to appear in games as either voice characters or as themselves, and providing their likeness and even exclusive music to games built around their persona.

50 Cent did so to record sales, if not critical acclaim, of "50 Cent: Bulletproof," which sold more than 1 million units in less than two months. Others are already following. Brandy and the Game are working with L.A.'s Matty/Markus Games to develop separate titles that feature themselves as the respective lead characters.

Some argue that what is needed is a strong independent arm, separate from the mighty publishing powerhouses that are to videogames what the major studios are to Hollywood. But given the increased cost of developing today's games, that's not an easy task.

The cost of game development is topping \$15 million for certain titles, particularly with the demands put on them by the more sophisticated next-generation consoles. One poorly

selling game is enough to bury an independent publisher. As such, the industry is looking to limit its financial exposure through increasingly creative means.

"As the cost of development goes up, you need more sources of revenue to offset that," Richardson says.

Gaining the most traction these days is in-game advertising. Similar to the product placement seen in movies, in-game advertising is poised to skyrocket in the coming years as the new game consoles allow for a more graphically rich setting where smaller details lost on legacy systems are easily highlighted.

For example, UbiSoft's Xbox 360 title "Ghost Recon: Advanced Warfighter" is set in a vast urban combat area strewn with billboards for Nokia, soft drink vending machines and other consumer products that are easily noticeable, yet not a distraction from the game. If anything, they add to the game's realism. These ads can be updated on a regular basis, as well, by taking advantage of the new console's Internet connection.

Companies like Massive Networks and IGA Partners market technology that lets publishers replace certain game elements on a regular basis.

"The potential for in-game advertising exponentially expands with online games where ads can be changed in real time and measured more easily," eMarketer analyst Ben

Macklin wrote in a recent report on the videogame future. "Military game players might play multiple missions with characters whose health is replenished by Red Bull in one game and Minute Maid orange juice in the next."

According to the Yankee Group, U.S. in-game advertising revenue is expected to skyrocket from \$72 million in 2005 to \$562 million by 2009.

Other revenue streams include downloadable game add-ons or expansion packs, and even replaceable soundtracks. Perhaps most interesting to the music industry is that game developers are now selling the original music created just for videogames as digital downloads and ringtones. In fact, EA, Cherry Lane Music Publishing and Nettwerk Records have joined forces in a venture called Next Level Music to do just that.

But most expect a serious thinning of the videogame ranks. The harsh development climate of today will separate the wheat from the chaff—with extreme prejudice—resulting in fewer, but hopefully better, games.

"That's good news for the market, because the consumer won't be confused by a bunch of poor quality, cheaply made products," Richardson says. "This is a business where there's only a handful of development teams that consistently make great games. If you give people like that the right amount of resources, money and time, they're going to create media-changing games."



Business aside, the main reason to go to the Electronic Entertainment Expo every year is to check out all the cool new games.

Often, the E3 confab is the first time anyone outside the gaming press will get the chance to either play hands-on demos or see on-screen previews of the most-anticipated upcoming titles.

This year's expected E3 highlights include the game publishers showing off all three new-generation gaming consoles—Microsoft's Xbox 360, Sony's PlayStation 3 and Nintendo's Revolution.

Despite a rather lackluster launch lineup for the Xbox 360, new titles that truly show off the platform's power have started to hit shelves, while the other two new consoles aren't even available to consumers yet.

Recently released Xbox 360 games include "Elder Scrolls IV: Oblivion" (Bethesda Softworks/2K Games); "Ghost Recon: Advanced Warfighter" (Ubisoft); "2006 FIFA World Cup" (Electronic Arts); "Battlefield 2: Modern Combat" (EA); "Lara Croft Tomb Raider: Legend" (Edios); and "Far Cry Instincts: Predator" (Ubisoft).

Pending 360 titles, some of which have been delayed

for months now, also expected at E3 are "Saints Row" (THQ), "Dead Rising" (Capcom), "Lost Planet" (Capcom) and "Halo 3" (Microsoft).

Part of the challenge in launching new games this year is that these additional new game consoles are coming, but that's not stopping publishers from introducing new titles for the current-generation platforms or the PC for that matter.

The most notable upcoming cross-platform games include "X-Men: The Official Game" (Activision); "Spore" (EA); "Hitman: Blood Money" (Edios); "Scarface" (Viendi Universal); and

"The Godfather" (EA).

But the real excitement at E3 is over the official unveiling of never-before-seen clips and images of games still in development. Hardcore gamers shelling out the \$500-\$725 to attend the event often wait in line for hours just to watch a game's video trailer.

Highly anticipated is what clips, if any, Konami will unveil from the reportedly last installment of one of the videogame industry's most popular franchises—"Metal Gear Solid 4: Guns of the Patriot."

Also generating quite a bit of interest is the next title

Games that are expected to be played or previewed at this year's E3 include, from left, "Far Cry Instincts: Predator," "Madden NFL 07," "Superman Returns: The Video Game" and "Hitman: Blood Money."

In Ubisoft's "Splinter Cell" series—"Splinter Cell: Double Agent"—under development for Xbox 360.

And then there's the franchise of all franchises: "Final Fantasy," of which developer Square Enix will show a teaser of "Final Fantasy XIII" to the faithful throng at its massive booth.

Other first looks include Disney Online's as-yet-unseen "Pirates of the Caribbean Online"; LucasArts' "Indiana Jones" game, the sequel to "LEGO Star Wars" and other "surprises"; NCSoft's previews of "Dungeon Runners," "Exile," "Tabula Rasa" and its vastly popular "Guild Wars"; and EA's "Superman Returns: The Video Game."

Gamers are also hopeful that Activision will unveil its next-generation Nintendo version of the "Spider-Man 3" game.

One bit of advice for first-time attendees—leave the tie at home and bring earplugs: E3 is by far the loudest and flashiest of all conferences, and despite the relative downturn in game titles, few expect any to hold back this year.

There is one notable exception: "booth babes." E3 organizers, responding to complaints from past years, have instituted a dress code banning overtly provocative garments (or lack thereof) and have implemented a \$5,000 on-the-spot fine to enforce the new rule.

—Anthony Bruno

GAMES, GAMES, GAMES

New Titles Steal The Spotlight At E3

"The Godfather" (EA).

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Also generating quite a bit of interest is the next title

GAME DEVELOPERS CONFERENCE AND THE HOLLYWOOD REPORTER PRESENT

HOLLYWOOD AND GAMES

SUMMIT KEYNOTE

PAUL W.S. ANDERSON

DIRECTOR, *Mortal Kombat*, *Resident Evil*,
Alien vs. Predator, *Castlevania*

Pressing the Right Buttons:
How to Successfully Blend
Game and Film



The Hollywood and Games Summit is pleased to announce Paul W.S. Anderson as the event's keynote. With a track record of several no. 1 box office films adapted from games, Anderson's experiences as a director, producer and writer make him a uniquely credible authority on the collaboration of film and games.

Join us as Anderson discusses his vision for each of these films and explains his uncanny ability to create critically and financially successful films, while drawing from and preserving the integrity of the original videogame inspiration.

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Wyner's Win
Pianist's concerto takes Pulitzer Prize



Dynamic Diva
Keyshia Cole is on a 'Mission'



Protecting Legacies
Mary Wilson crusades against faux acts



Hilltop Hoods
Aussie act reorganizes in face of local success



Rockier Rosters
Labels ink more acts like Yeah Yeah Yeahs

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MAY 13, 2006

music

CHRISTIAN BY DEBORAH EVANS PRICE

Beyond Backstreet

Christian Community Embraces Brian Littrell

NASHVILLE—When the term 'crossover' is used in conjunction with Christian music, it usually refers to a Christian act that has won success in the mainstream market, such as Amy Grant, Switchfoot or MercyMe. With the release of "Welcome Home" this month, Backstreet Boy Brian Littrell will make something of a reverse commute as he moves from multiplatinum pop music success to newcomer in the Christian field.

The Reunion Records artist is already off to a strong start. Littrell netted a Gospel Music Assn. Dove Award last month without even having an album in that marketplace. He won best inspirational recorded song for his cover of the Michael English classic "In Christ Alone," which appeared on the Reunion Records compilation "WoW #1."

"Brian brings a strong pop vocal style that is different from most of what we are hearing on AC radio at the moment," says Terry Hemmings, president/CEO of Provident Music Group, Reunion Records' parent company and Sony BMG's Christian music arm. "We believe the consumer will embrace his presence on AC, and our hope is that his fans from mainstream radio will follow him to Christian formats and retail outlets, introducing new consumers to our channel."

The Lexington, Ky., native had long wanted to record an album that shared his faith. He says people frequently say, "You've been in the secular world, selling 80 million copies of various CDs, why would you want to do this?" I think that's why I had the platform in the first place," Littrell says. "I had an opportunity to go to the University of Cincinnati Bible College, and God basically took my life south to Florida, and I started singing in the Backstreet Boys, and he has truly multiplied my audience ... but being a Backstreet Boy is a mere steppingstone for me."

Christian music gatekeepers and audiences can often be skeptical of secular

artists who enter the fold, but Littrell's good-boy rep should help his chances. Unlike some Backstreet Boys members who have been embroiled in scandals or addiction issues, Littrell has always maintained a positive image and been open about his faith and moral choices. He even once refused to participate in a Rolling Stone cover shoot when the photographer wanted the group to pose with scantily clad women.

Now that Littrell has entered the Christian market, there are some who see him as becoming the next major male artist, following the footsteps of Steven Curtis Chapman and Michael W. Smith. "Absolutely, I see him as having that potential," says Jim Marshall, PD of WAY FM West Palm Beach, Fla. "He's demonstrated a heart for that genre of music. He's well-respected in the industry, too. He was well-received during Gospel Music Week. Performers resonate with their music, but if there's not the heart there as well, I believe they'll be limited in their success. His is not a case of resting on his laurels. We first knew him as one of the Backstreet Boys, but now we know him for producing some pretty powerful music."

Hemmings has high hopes for the project. "I believe Brian will have a long and successful solo career in Christian music," he says. "He has worked at the level of a new artist in an effort to tell his story to our marketplace as well as communicate his intentions to his fans from the Backstreet Boys. We have high expectations for this record and many more to come."

Littrell says the Backstreet Boys plan to work on a new record this year. "I'm a big fan of the Backstreet Boys and our success and the quality of music that we put out and our fan base that's been there for us over the 13 years that we've been together," he says. "I hope to further that and also have the freedom to do this. God has called me to be here, and I pray every day in and out that God opens the doors for me to go through."

From pop to prayer: Backstreet Boy BRIAN LITTRELL is crossing over to Christian music with new album 'Welcome Home.'

>>> STRIKING OUT

Serjal Strike Records, the label run by System of a Down lead singer Serj Tankian, will release the self-titled debut from Slow Motion Reign July 25. Tankian produced the album in 2004, but at the time he has taken the helm for an outside project. He calls the Southern California band's music the "opposite of System of a Down." —Melinda Newman

>>> KOZ GOES TO THE MOVIES

Saxophonist Dave Koz has lined up an impressive roster of guests for his next album, which will be a collection of movie themes. The Capitol record, due in January, will include guest vocals by Natalie Cole, Anita Baker, Vanessa Williams, Barry Manilow and Johnny Mathis. Phil Ramone produced the set. —Melinda Newman

>>> GET READY FOR 'LOVE'

Jullana Hatfield's latest group, Some Girls, will release its new album July 11 on Koch Records. "Crushing Love," the trio's second effort, also features drummer Freda Love and bassist Heidi Gluck. —Melinda Newman

>>> HYLER'S WRITING IS MUSIC

Nashville-based Skyline Music Publishing and Mr. President Rich Music, a company partly owned by Big & Rich's John Rich, have signed Tammy Hyler to Skyline's writer roster. In a joint venture between the two companies, Hyler's songs have been recorded by Martina McBride, Collin Raye, Joanie and Shania Twain. —Phyllis Stark

>>> COLE IS STILL KING

PBS' "American Masters" will salute the 50th anniversary of Nat "King" Cole's death with a new TV program, "The Nat 'King' Cole Show." The singer became the first African-American with his own TV series in 1956. Aliring May 17, "The World of Nat 'King' Cole" documents his professional and personal achievements through interviews with his family, as well as with Stevie Wonder, B.B. King, Quincy Jones, Isaac Hayes and OutKast's Andre Benjamin, among others. —Gail Mitchell



Higher Ground

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'Greater' Collaborations For Balooche

A few years ago, some in the industry may have thought worship music was a passing fad, but it's become the backbone of the Christian genre. When Chris Tomlin and David Crowder picked up multiple awards at last month's Gospel Music Assn. Awards, those wins further reinforced the continued strength of the praise and worship movement.

One of the reasons for its popularity is the strength of the songs, and few songwriters have helped shape modern worship more than Paul Balooche. The Texas-based worship leader is back with "A Greater Song," a new project on Integrity Music.

"I hope that the music hooks people and inspires them enough to really think about the words and hopefully inspires them towards the things of God," Balooche says.

In addition to recording his own material, Balooche's songs have been covered by numerous artists, including Michael W. Smith, Don Moen, John Tesh and Sonic Flood. He has more than 10 songs in the top 500 listed with Christian Copyright Licensing International, an organization that monitors songs per-

formed in churches.

"Open the Eyes of My Heart" is No. 2 on the CCLI list and "Above All," written with Lenny LeBlanc, is No. 22. Balooche shares his songwriting expertise in a new book, "God Songs—How to Write and Select Songs for Worship," which he wrote with Jimmy and Carol Owens.

Though Balooche generally writes music solo, the new album finds him collaborating with Matt Redman, Graham Kendrick, Brenton Brown and Sara Groves. The project began with an invitation to Balooche from British worship leader Kendrick to a songwriters retreat. Balooche describes the event as "really

inspiring" and subsequently, he and Kendrick penned "What Can I Do" and "Creation's King."

For the new album, Balooche and Redman co-write the title track and the closing cut, "Rising." "A Greater Song" was recorded at Community Christian Fellowship in Lindale, Texas, where Balooche has served as worship pastor for more than 15 years. "Maybe because I've been a pastor at my church all these years I see that role when I am writing a song," Balooche says. "When I write, I am trying to think about how it impacts our church or life. Many times songs come from a sermon our pastor preaches."

Camden, N.J., native Balooche became a Christian at 19 after seeing a Christian rock band perform at an Amway convention. He had been performing in clubs in the Philadelphia and Atlantic City, N.J., areas, but after his conversion, he began using his musical talents to share his faith.

"We need to worship," Balooche says. "part of our job is to help bring God's kingdom here on earth, to go out into the world and bring His presence and bring His truth. It's not just [going to] church, it's taking church to the world."

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NEWS NOTES: On June 27, Franklin, Tenn.-based label Mono Vs Stereo will release "My Other Band, Vol. 1." The collection features side projects from several well-known artists, including Matthew Thiessen (lead singer of Relient K) and the Earthquakes, Agnes (Dave Douglas of Relient K), My Red Hot Nightmare (Ethan Luck and Dan Spencer of the Superettes and Josh Abbott of Ace Troubleshooter), Royal Empire Music (Davy Basynger and Jared Byers of Bleach) and Tyler Burkum (Audio Adrenaline).

Third Day continues its four-year relationship with Chevrolet with the new "Can You Feel It?" campaign. As part of the campaign, Chevy is offering a copy of Third Day's latest CD, "Wherever You Are," to consumers who test drive vehicles in the Southeast market. After the test drive, consumers will receive online access to register and download the exclusive bonus tracks "Love Lifted Me" and " Falling to Pieces." The automaker also offered test-drive opportunities at recent Third Day concerts.

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BALOOCHE

Classical Score

ANASTASIA TSIOULCAS atsioulcas@billboard.com

Wyner Concerto Wins Pulitzer

Yehudi Wyner won this year's Pulitzer Prize in music for his piano concerto, "Chiavi in Mano," published by Associated Music Publishers. The concerto was commissioned by the Boston Symphony Orchestra and had its world premiere there

in February 2005, with soloist Robert Levin.

The Pulitzer board's goal—publicly proclaimed in 2004—is expanding the music category to embrace recordings as well as works from the worlds of jazz, musical theater, movie scores and

other genres seems to be moving slowly. This year's roster of nominees was purely classical: Wyner, Peter Lieberson's "Neruda Songs" and Chen Yraf's "Si Ji" (Four Seasons). Theobald Monk received a posthumous special citation, but it wasn't within the music category.

The 77-year-old Canada-born, New York-based Wyner was a finalist for the Pulitzer in 1998 for his piece "Honriro." His other awards include two Guggenheim fellowships and the 1993 Rome Prize, a prestigious accolade that allowed him to spend three years in residence at the American Academy in Rome.

His work has been recorded for such labels as Albany, Bridge, CRL, New World and Pro Arte. In addition, three of Wyner's pieces ("The Mirror," "Passover Offering" and "Tants un Maysele") were recorded for Naxos as a sin-

gle title in its Milken Archive of American Jewish Music series. That album was nominated for a 2005 Grammy Award in the category of best small ensemble performance (with or without conductor); it was also one of the five titles named in producer David Frost's award for producer of the year, classical.

ROMANCE RETURNS:

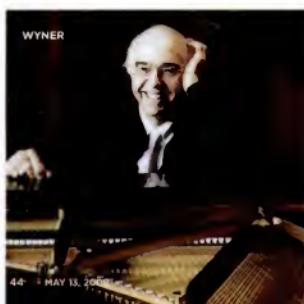
Two tenor titles to hit the Classical chart in recent weeks are a throwback to years gone by, specifically, to the era that gave birth to the first "crossover" recordings—long before that genre had such a name—by fellowtenors like Enrico Caruso and Mario Lanza.

Iconic singer Plácido Domingo's album "Italia, Ti Amo" (Deutsche Grammophon), whose packaging recalls vintage travel posters, is an homage to

the popular Italian and Neapolitan songs that have entranced singers and audiences alike from Caruso's days. Meanwhile, tenor Juan Diego Flórez's "Sentimiento Latino" (Decca), a tribute to popular songs from his homeland of Peru and elsewhere in Latin America, has also popped up on the World Music chart.

NEW & NOTEWORTHY:

Twenty-one-year-old American pianist Jonathan Biss has been signed by EMI Classics to a three-year exclusive contract. His first CD, an all-Schumann recital recording, will be released in January 2007. ... The Philadelphia Orchestra has named its new president/CEO, James Conductor, who has served as director and dean of Rochester's Eastman School of Music since 1997. Undercofer takes up his new job in August.



WYNER



R&B/HIP-HOP BY HILLARY CROSLEY

MISSION COLE: DIVA TAKES CHARGE

Keyshia Cole survived a rough foster child background and a number of unhealthy relationships, but her frank lyrics and gritty emotional delivery have her on the Gloria Gaynor path to freedom. Some call her Mary J. Blige's successor. Even Blige has given Cole kudos and added her as a top eight MySpace friend.

Cole is the first R&B diva in a while to successfully turn personal tragedy into platinum record sales with her 2005 debut "The Way It Is." Now she's headed straight into the mainstream with a sophomore album, BET reality show and her own label. And did we mention she's best friends with Tom Cruise? Fortunately, success hasn't made Cole lose her home-grown charm.

"I'll be excited when I go multiplatinum," Cole says. "Child, I'm still working. Usher sold 9 million records. But after this tour is over, I'm taking time off!"

And Cole deserves it. The songstress, who began singing with Tupac Shakur and MC Hammer, has sold 1.2 million copies of her A&M/Interscope debut. 2006's R&B boom featuring Blige, Jamie Foxx, Ne-Yo and Chris Brown proved fruitful for Cole. Most notably, current single "Love" is No. 24 on Billboard's Hot R&B/Hip-Hop Songs chart after 19 weeks and No. 24 on Hot R&B/Hip-Hop Airplay.

Cole created her platinum earnings

by touring until her wheels almost fell off. Beginning the circuit in late 2004, she performed her first single, "I Changed My Mind," during friend and producer Kanye West's set on Usher's "Truth" tour. She then graduated to support West on his Touch The Sky tour in 2005 along with Fantasia and Common. And finally, Cole headlined her very own trek in March 2006.

Then "Mission: Impossible III" happened. West, who produced "I Changed My Mind," called Cole to Los Angeles to work with him on the project. Cole says she was reluctant. "You do songs with Kanye, and then they never see the daylight."

"I've gotten so much press over doing that song for 'Mission: Impossible III,'" Cole says. "If I'd known all I had to do was get Tom Cruise, I would've gotten with him a long time ago."

As such, the West-produced theme song, featuring Cole and Chi-town MC Twista, just entered Billboard's Hot R&B/Hip-Hop Songs chart and is bubbling at radio. Hyde Williams will shoot the video in Prague sometime this month. "Mission: Impossible III" is Cole's second film soundtrack appearance. "Never," featuring Philly MC Eve, was included on 2004's "Barbershop 2" soundtrack.

As for her second album, Cole isn't

stressed about the sophomore jinx of soulful songstresses. Sometimes fans only want to hear heart-wrenching songs and don't take well to happy joints.

"I'm not worried about that," Cole says about being pigeonholed as a tragic diva. "I'm going to just keep telling it how it is."

She's shrewdly working with the writers and producers that made "The Way It Is" so successful, including West, John Legend and 112's Ron. Cole would also like to collaborate with singer/songwriter R. Kelly, saying, "I didn't get a chance to work with him yet."

On the hip-hop side, Cole recently finished an untitled track with Def Jam's breakout star and her rumored love interest, Young Jeezy. She also sings on a DMX release that will drop this summer.

And finally, Cole has a few other business ventures in the fire. Her forthcoming label is in the works, and her management, Imani Entertainment Group, is shopping for a deal. She also has a reality show coming through BET. What began as a "day in the life of Keyshia Cole" flowered into a seven-episode series, and the shooting begins in May. The as-yet-untitled show will air this fall with manager Manny Halley, Jimmy Iovine, Ron Fair and Cole as executive producers.



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Knocking Out The Knockoffs

The Supremes' Mary Wilson Works To Prevent Imposters From Lifting Names

Mary Wilson has an itch in her heart. But it's not due to the love she sang about as a member of the Supremes in 1966.

This itch is to once and for all protect the legacies—and livelihoods—of the Supremes, Pieters and other legendary groups from their knockoff counterparts. To date, Pennsylvania, South Carolina and North Dakota have passed into law the Truth In Music Advertising Act that Wilson promotes as chairwoman of the Vocal Group Hall of Fame's artist board.

The act stipulates that if a performer was not part of the original recording group then that person is prohibited from booking and performing gigs under that name. Fines of up to

\$50,000 can be issued. Currently, the bill sits on governors' desks waiting for signatures to become law in Connecticut and Illinois. Several other states, including New Jersey and Massachusetts, are also weighing the matter.

The goal, Wilson notes, is to build awareness by securing the legislation in at least 10 states before taking the issue to the federal level.

Bogus performers touring the United States and Europe certainly are not anything new. But with legendary acts really relying on tour profits to make a living these days instead of record sales, the situation takes on added urgency.

This soul note especially hits home for Wilson who knows of five faux Supremes groups. There was even one

impostor act working in Europe that accepted a lifetime achievement award in the Supremes' name.

"These people are defrauding the public; this is identity theft," Wilson says. "We make our money touring, and these people are taking gigs from us. And some promoters don't care. If they can pay less for the bogus group than the original, they'll do it."

Wilson notes that Las Vegas sports several versions of such classic acts as the Platters, Drifters and Coasters. Members of these groups—some still performing in their 70s and 80s—as well as other acts like Sha Na Na and Danny & The Juniors are singing the advocacy chorus with Wilson.

When she performs, it is as

Motown Records owns the trademark on the act's name.

"We want these fake groups to say they are tribute groups or get their own name," Wilson says. "Why steal our legacies? After all your hard work, no one should be able to come end take your history."

Contemporary groups who think they can't learn a lesson from this should think again. Branding has become a key factor in today's music marketplace. And savvy hit acts protecting their flanks now can cash in on their hard work for years to come. Rock act Kiss is a prime example.

For another crucial slant on the issue, check out Susan Butcher's Legal Matters column in the Oct. 15, 2005, issue of Billboard: "What's in a Name? Years of Brand Value."



NOTEWORTHY: Dome Records signs singer/songwriter Karen Bernold. She's racked up vocal credits with Incognito, D'Angelo, Erykah Badu, the Pet Shop Boys and most recently Mary J. Blige. Bernold's first Dome project will be her second solo set, "Life @ 360 Degrees," due

May 15.

Former Sony Urban Music executive VP Dave McPherson resurfaces with Dave Mec Records. First act is teen male R&B quartet Event, which just wrapped an opening gig on Chris Brown's Chris 360/House of Blues tour.

Music

NOWHEARTHIS YOUR GUIDE TO UNSIGNED BANDS



>>> LAVENDER DIAMOND

Lavender Diamond frontwoman Becky Stark originally studied to become an opera singer and an actress. Yet at the insistence of her voice teacher, she went straight down the pop road. Her music-box-sized voice swims atop whimsical, delicate melodies, many of them handsomely built with a piano. The band recently opened for the Yeah Yeah Yeahs in its home city of Los Angeles and performed at this year's South by Southwest music conference in Austin. In January, the quartet released the four-song EP "Cavalry of Light" on its Web site, and is in the midst of completing its first full-length. "It's my dream to make music for the commercial radio world, of shaking up the genre," Stark says. "We just happen to make pop music. It wouldn't hurt to make it popular." Fans of Devendra Banhart, especially, are encouraged to sample songs at lavenderdiamond.com.

Contact: Asif Ahmed, manager; nutcake1@aol.com
—Katie Hasty



>>> AKIL DASAN

Whenever Philadelphia native Akil Dasan finishes a track, he usually gives it away. Some are given to his mom, and others are gifts to his neighborhood pals. "I only want to hold onto tracks that everyone can enjoy," the 25-year-old Dasan says. Still, his hip-hop cuts and his energetic presence have managed to impress more than just those in his inner circle. Dasan made it to the final five of Miss Elliott's UPN show, "The Road to Stardom," and was a guest on US3's newest, "Schizophonic." Additionally, the Columbia University creative writing grad has also shared stages with such groups as Blackalicious and the Roots. Dasan raps, sings, beatboxes and plays every instrument on his jazzy, self-released, self-titled 2002 disc. After touring with US3 this summer, the artist hopes to finish his sophomore set before the end of the year.

Contact: Rendel Solomon, rendel@timelesstalent.com
—Katie Hasty

EDITED BY TODD MARTENS tmartens@billboard.com

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Aussie Hoods Stay Home

Becoming the first domestic hip-hop act to top the Australian Recording Industry Assn.'s album chart has forced a swift re-appraisal of priorities for Hilltop Hoods.

The Adelaide-based act's fourth set, "The Hard Road" (Obese Records/MGM), debuted at No. 1 on the ARIA chart April 16. As a result, tentative plans for the Hoods' first international dates this summer have been postponed.

"The current attention the band is receiving in Australia alone is enough to keep them well occupied for the next nine to 12 months," says the act's manager, P.J. Murton of Pulling Strings Management. Hilltop Hoods begin a three-month tour of Australia in June and now intend to tour North America, Asia and Europe in the first quarter of 2007.

The trio of Suffa, MC Pressure and DJ Debris met at high school during the early 1990s and released their debut album "A Matter of Time" on Melbourne-based MGM-distributed Obese in 1999.

The band scored its first top 40 single in February this year with "Clown Prince" and Murton says two more domestic singles will be taken from "The Hard Road."

The fiercely independent act handles its own publishing and booking. "Our aim was always to create a community which would support an Australian hip-hop sound, not an imported one," Suffa says.

—Christie Elizecer

DOUBLE TREBLE: Sony BMG Italy execs took a simple approach to following up last year's career retrospective three-CD set "Tutti Qui" (Columbia) by 55-year-old singer/songwriter Claudio Baglioni. They just did it again.

"Tutti Qui" has shipped quadruple-platinum (320,000 units) since its October 2005 release, Sony Music Italy GM Massimo Bonelli says. "We thought we'd covered his repertoire with the first collection of 50 songs." Bonelli says, "but fans kept writing in asking for more, suggesting less well-known tracks we should choose."

A second three-disc set, "Gli Altri Tutti Qui," was released March 31 and debuted at No. 3 on the FIMI album chart one

week later.

The two sets cover Baglioni's recordings from 1967 onward. "Tutti Qui" featured his best-known numbers like "Questo Piccolo Grande Amore" (1972) and "Strada Facendo" (1981). The 48-track "Gli Altri Tutti Qui" includes two new recordings, one being "Va," the 2006 Winter Olympics official anthem that Baglioni performed at the games' opening ceremony Feb. 10.

Bonelli says the second compilation has already shipped 80,000 units. A single CD compilation of Spanish-language material is being prepped for release in Spain and Latin America.

Baglioni's publishing is shared among his own Cosa Edizioni Musicali, BMG Ricordi, EMI Music Publishing and Warner/Chappell.

—Mark Worden

BOSSA HIP-HOP: On her sophomore album, "Sambamuffin," Brazil-born vocalist Carla Alexandra adds a swath of genres to her native land's music.

Alexandra has lived in Denmark since 2000, where her Latin/lounge debut "Poesia" (Murena Records) won critical acclaim in 2002. "Sambamuffin," Copenhagen-based independent April Records, delivers her Portuguese lyrics against a background blending hip-hop, reggae and Latin styles with her bossa nova roots. International names like New York-based DJ producer Nickodemus and Digable Planets' Ladybug Mecca add to the album's eclectic mix.

April is distributed by Copenhagen-based Voices Music & Entertainment, which released "Sambamuffin" domestically April 18. International rollout begins May 28. VME promotion manager Allan Skov says, "VME has distribution agreements, mostly reciprocal, with companies in virtually all [major] territories," he says.

Skov says Alexandra plans U.K. and European promotional dates this fall. She is booked by her manager/producer/husband, DJ Rasmus Schack, and published by Jaesch/VMP.

—Charles Ferro



HILLTOP HOODS

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About Time For A Major Rock Signing Binge

For those about to rock, we salute you.

If the flurry of rock signings we're witnessing at the major labels are any indication, we are poised for a full-scale rock invasion.

Additionally, rock returns to the summit of The Billboard 200 this issue with

"Godsmack IV" (Billboard, April 29) for the first time since System of a Down topped the chart in December.

Like other labels, Interscope is on a signing spree. In addition to Wolfmother, whose album came out May 2, other roster additions include former Touch & Go act TV on the

Radio and Dirty Pretty Things, a British group led by ex-Libertine Carl Barat. AFI's first album on Interscope comes out June 6. Interscope is also wooing Interpol, although the label won't comment on the status of that deal.

Virgin/Interscope Jason Flom recently brought A&R exec Ken

Blaustein over from Warner Bros. to help bolster Virgin's rock roster. Former Geffen Records co-president Jordan Schur says his mandate with his new Suetone imprint is to deliver rock records for Interscope. Geffen A&R chairman Jimmy Iovine, and he's off to great start with Suetone/Geffen act Angels of Arrows.

Island Def Jam senior VP of A&R Rob Stevenson inked Long Island, N.Y., rock band Permanent Me as the first act for his Stolen Transmission imprint.

We're also sure that labels are circling around that darling DIY band, Clap Your Hands Say Yeah, as the act starts work on its second album. The group's first set, which it self-released through Alternative Distribution Alliance, has sold 91,000 copies, according to Nielsen SoundScan (billboard.com, April 27).

Newbury Comics buyer Carl Mello says Green Day is to

thrive—or blame—"About a year and a half ago, [labels] would come in and say we've done this and this, and

now we're about to rock. This was after 'American Idiot.' Everyone really made a push at that point." We also think the success of such acts as Fall Out Boy may be something to do with it.

There are other reasons why we think rock's pendulum is swinging back.

Call it the "American Idol" effect. Not to disparage any of the singers—as readers of this column know, we believe that the ability to interpret another writer's song is a lost art—but many music fans are clamoring for something real and will gladly trade glossy, warmed-over studio perfection for sweaty, inspired, authentic playing—warts and all—any day.

Additionally, and infinitely more appealing to labels that are watching every penny, is the fact that it may not be easier to break a rock act than any other flavor of performer, but it can be less expensive.

With major labels now routinely investing more than \$1 million in an act—often before the album even streets—rock

bands come self-contained and can prove a faster return on investment if they hit. Or as Blaustein puts it: "Bands need some basic equipment, a van and some pb&j sandwiches and they are off to the races. Pop acts need writers, producers, staging, makeup, vocal training, studio time, etc."

In other words, it takes a village, and an expensive one at that, to raise many pop acts, whereas rock groups are often used to fending for themselves by the time they sign a major-label contract.

Our one complaint: Would it kill A&R folks to actually look for some female-fronted rock groups? The Donnas are up for grabs after parting with Atlantic. Lacuna Coil is doing fine on Century Media, but it might want a bigger push; one of Stevenson's signings, Oohlala, includes a female, but we can't pin all our hopes on the Yeah Yeah Yeahs and Flyleaf—both of whom are on the rock charts right now—that just wouldn't be fair. C'mon, guys, girls just wanna rock.



The YEAH YEAH YEAHS may soon have chart company from other rock acts.

Nashville Scene

PHYLIS STARK psark@billboard.com

Country Music A Natural Rodeo Event

There are few pairings more natural than rodeo and country music. Now, the Professional Rodeo Cowboys Assn. is recognizing that inherent fit by creating an emerging artist program in an effort to build awareness for the sport and the music.

Warner Bros. artist Lane Turner, a Texas native and lifelong rodeo fan, has been selected as the program's inaugural artist. He will perform at rodeos across the country and act as a spokesman for the association, hosting events for such national PRCA sponsors as Wrangler.

"Our demographics are aligned. We have a fan base [in] common," PRCA commissioner Troy Ellerman says. "We have [rodeo] venues that offer an opportunity to those individuals who are upstarts in the [music] industry."

He says many of today's biggest country stars got their start playing at rodeos and county fairs. Many still do.

The PRCA will most likely align itself with just one emerging artist each year. The ideal artist to partner with, Ellerman says, is someone who is "fan-friendly, has talent and is willing to travel to the fairs and rodeos."

Turner grew up around rodeo events, and they are where he first developed an appreciation for music. "There's always hands, always a concert, always a rodeo dance, so it really paved the way for me loving music," he says. "When I got into college I started a band and we played a lot of rodeos around West Texas."

He likes the fact that rodeos are "family-oriented" and "draw a wide variety of people," much like country music.

The biggest boost Ellerman thinks the PRCA will give to artists is

exposure. "This provides an opportunity . . . to be seen across the country and for fans to develop an affinity with that person," he says.

"Any chance to get to go play for people is a good thing," Turner says. "At any level you want people to see what you do."

Ellerman says the artist's label will always be a partner in the promotion. "They have to be involved in every aspect because it's their art," he says. "We're not experts in that industry, so we're going to take our cue from the record company."

Turner, who shares a manager with Garth Brooks, got signed to Warner Bros. in 2004, but was temporarily back-burnered after just one single due to a regime change at the label. He'll return with a new single, "Let You Go," in July and is expected to release his first WB album later this year.

ON THE ROW: Just days after the news broke of the merging of Sony Music Nashville and RCA Label Group into one entity, Billboard learned that artist Keith Gattis had been signed to Sony by ousted president John Gray, not long before the exec's abrupt departure. While the deal is good news for Gattis—a talented musician and member of Dwight Yoakam's band—it also makes him one of two artists on the Sony roster who were previously signed to, and subsequently dropped, by RLG.

With RLG chairman Joe Galante now at the helm of Sony as well, Gattis and labelmate Jon Randall could be pardoned for feeling a little nervous.

Randall released two singles on RLG Imprints RCA and Sony between 1994 and 1996, including the hit duet "By My Side" with his

then-wife Lorrie Morgan, before exiting the roster. Gattis got just one mid-charting single under his belt, 1996's "Little Drops of My Heart," before his departure from RCA.

On the flip side, Galante signed and dropped the Warren Brothers at RLG no less than three times, indicating he's clearly willing to give artists another chance.



REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.

ALBUMS



RED HOT CHILI PEPPERS

Stadium Arcadium

Producer: Rick Rubin
Warner Bros.
Release Date: May 9

"Stadium" is the word, and the message is loud and clear. Twenty-three years into their career, the Red Hot Chili Peppers are more powerful and enormously alive. Distilling the ecstasy of their live shows into 24 new songs, "Stadium Arcadium" is a mature showcase of concentrated power with riotous groove jams, super-sized hooks and transcendent vocal arrangements. It runs the gamut from classic funk rock ("Tell Me Baby") and crisp, hard pop ("Snow [Hey Oh]") to deep funk ("Hump de Bump") and soft-rap balladry ("Hard to Concentrate")—they even venture into hypnotic bouncy metal ("Readymade"). "Stadium Arcadium" is one wild melodic rush, and Rick Rubin's airy production squeezes the essence out of a monster—without taming it. A double disc makes sense because no real stadium show pulls curtain after only 50 minutes. The Peppers' strongest set since "Blood Sugar Sex Magic." —SP



GNARLS BARKLEY

St. Elsewhere

Producer: Danger Mouse
Downtown/Atlantic
Release Date: May 9

When Good Mojo rapper Cee-Lo Green and workaholic über-producer Danger Mouse get together, it's safe to assume they won't be turning out an album of the great American songbook. Instead, "St. Elsewhere" is filled with the bizarre, hip-hop psychodelia expected from such an oddball union.

SINGLES



ANNA NALICK

Breathe (2 a.m.) (415)

Producers: Eric Rosse, Brad Smith, Christopher Thorn
Writer: A. Nalick
Publisher: Anni/Bonna

It is unfortunate that it took prime-time exposure on TV's "Grey's Anatomy" to convince radio that Anna Nalick's "Breathe (2 a.m.)" is an instant-reaction song. Almost a year after AC and adult top 40 championed the track to top 10 glory, mainstream radio is now sniffing a hit for herself. California singer-songwriter Nalick is 29, and she's written with the introspection of one who has lived and studied life's joys and pains. Produced by Blind Melon founding members Christopher Thorn and Brad Smith and Tori Amos producer Eric Rosse, the song is as cool as it is pop, immediate as it is deep. Truly one of this (and last) year's

Though tracks like the near-perfect smash "Crazy" and a frothy, reverent retelling of the Violent Femmes' "Gone Daddy Gone" find them operating at top speed, some of the record gets bogged down in its own deliberate weirdness (the anxious "Transformer" and the disturbing "Necromancing"). But the weirdest thing? They're apparently been digging the source of their "600" credibility by turning "You Can't Harry Love" into the jaunty "Smiley Faces" and "Monster Mash" into grubby "The Boogie Monster." Maybe they're closer to the great American songbook than they think—JW



TOBY KEITH

Too Late (318)

Producers: Lari White, Toby Keith
Writers: T. Keith, S. Emerick, D. Dillon
Publishers: various
Show Dog Nashville (CD promo)

standouts. And Columbia deserves high marks for refusing to let this one go—C7

Toby Keith traditionally spends so much time being rowdy and showing off his testosterone that it is easy to forget how effective he can be on more pensive tunes like this one. "A Little Too Late" shows the softer side of Keith (perhaps because there was a woman involved). The song boasts a potent lyric about the unraveling of a relationship with an utterly gorgeous accompanying melody. This is that perfect combination of great song, solid production and winning performance that has made Keith one of the big dogs on Music Row.—DEP

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ALBUMS

ROCK

TOOL

10,000 Days

Producer: Tool
Tool/Dissection/Volcano
Release Date: May 2

The journeyman quality of "10,000 Days" makes Tool's album title appropriate: since all but one track exceeds five minutes. Companion cuts "Wings for Life" (Pt. 1) and "10,000 Days" (Pt. 2) run three times that length, melding Led Zeppelin's throbbling onstage improvs and Pink Floyd's laid-back, sprawling compositions with a desolate, modern tone. Conversely, openers "Vicarious" and "Jambi" are more intense and up tempo. Adam Jones' psychedelic guitar, head behind hospital-ward vignette "Lost Keys (Blame Hoffman)," evokes anxiety before blooming into classic rock squalls for the epic "Rosetta Stone." Native American-inspired "Lipan Conjuring" is an earthy bohemian that sharply cuts through the heavily produced album, its distinct rattle accompanying Maynard James Keenan's sonorous chanting. The entire record is a disquieting trip that ends at "Viginti Three," which sounds like an electronic windstorm blowing through a bad dream.—CLT

SNOW PATROL

Eyes Open

Producer: Garret "Jackknife" Lee
Fiction/Polydor
Release Date: May 9

Eyes Open, the follow-up to Snow Patrol's 2003 breakthrough "Final Straw" is its first effort with bassist Tony Wilson (who replaces Mark McClelland) and keyboardist Paul Simpson, who turns the band into a five-piece. This may explain why Snow Patrol suddenly sounds like a cross between Goo Goo Dolls and Train, championing giant radio hooks with generous slabs of keyboards and programmed drums. Gone is the meanness and intimacy of its predecessor, which balanced happy rockers with atmospheric slow burners that reluctantly soared. Now polished up-tempo anthems like

"Hands Open" feel one-dimensional, while dreamy arena ballads like "Chasing Cars" and "Open Your Eyes" are too bombastic. Frontman Gary Lightbody keeps crooning about cars ("Headlights") and eyes ("Shut Your Eyes"), offering surface metaphors in lieu of the heartfelt introspection that made "Final Straw" such a keeper.—Sp

ALEJANDRO ESCOVEDO

The Boxing Mirror

Producer: John Cale
Back Porch/Narada
Release Date: May 2

To the relief of fans worldwide, Escovedo's death-defying bout with hepatitis C is behind him, and his first solo release in four years is at hand. With Velvet Underground vet John Cale in the producer's chair, "The Boxing Mirror" rivals anything Escovedo's ever tracked. The album is a taste of Mexico: "The Ladder" has a dazzling bit of romanticism while "Looking for Love" is a killer danceable. The first three tracks, "Arizona," "Dearhead on the Wall" and "Notes on Air," amount to an emphatic announcement that Escovedo is back in the groove and evidently none the worse for wear. A masterwork from one of the genuine lights in rock music.—PPV

GRANDADDY

Just Like the Family Cat

Producer: Jason Lytle
V2
Release Date: May 9

Grandaddy's music has always had an undercurrent of melancholy, so it's fitting the group disbanded earlier this year before its final album's release. Through the use of vintage analog keyboards and songs about depressed robots, Grandaddy previously fixated on technology turned newly obsolete. This time, the gorgeous harmonies and lo-fi ELO homages remain, but the lyrics are more personal. "Summer... It's Gonna Be" and "I'm Not the One" seem to speak of the gradual demise of the band, which, despite critical praise, never had a commercial breakthrough in its 13-year career. At least Grandaddy

is ending on a high note, as "Jeez Louise," "Mirror" and the surprisingly rocking "\$0%" rank among the band's best work. "Mother Cat" serves a worthy coda to a woefully under-appreciated band—BT

R&B

THE ISLEY BROTHERS

FEATURING RONALD

ISLEY A.K.A. MR. BIGGS

Baby Makin' Music

Producers: various
Def Soul Classics/Def Jam
Release Date: May 9

Siblings Ronald and Ernie mark their debut on the Def Soul Classics label with a suite of love songs billed as baby makin' music. Easy-grooving lead single "Just Came Here to Chill" leaves no doubt as to Ronald's intentions. His silky, sexy tenor still mesmerizes, and Ernie's guitar prowess continues to hit home. "Gotta Be With You" (which coyly tweaks the duo's 50-year career ("I been with you since '50/I had a whole lot of women at that time"), provides the proof in both cases. The album's concept is a welcome respite from hip-hop's beat-laden approach. However, Ronald's alter ego Mr. Biggs lends more of a mack feel to the set as opposed to a romantic evening for two. What's missing are more of the Isleys' subtle yet no less potent takes on the subject à la "For the Love of You" and "Hello It's Me." —GM

TEENA MARIE

Sapphire

Producers: Teena Marie, Doug Grigsby, James Stewart, James Allen

Cash Money Classics/Universal Motown

Release Date: May 9

Teena Marie possesses one of the most distinctive and respected voices in R&B, and she shows it off to full effect on her second Cash Money album. Titled after an unreleased song by late mentor and longtime collaborator Rick James, the album also features Marie and James reprising their earlier duet magic on "You Blow Me Away." Elsewhere, Marie harmonizes with 14-year-old daughter Alia Rose, family continued on p50

REVIEWS



SINGLES

from >>p49

friend Kurnut and another Motown legend, Smokey Robinson. The Robinson pairing is a bit of the standup "God Has Created." She briefly stumbles on "Love is a Gangsta," whose imagery comes off as a forced attempt at hipness. Luckily, Lady T's knack for penning moving lyrics remains intact as her expressive vocals bring to life relatable stories about life, love and inspiration (the playful "Ooo Wee" and the emotional "Resilient [Sapphire]").—GM

POP

NICK LACHEY
What's Left of Me
Producers: various
Jive

Release Date: May 9

▀ It's hard not to think of Nick Lachey's "What's Left of Me" album as exclusively about the dissolution of his marriage to Jessica Simpson. At the same time, it's ironic that he's getting a second chance at a solo career (after his flop 2003 Universal album "Soul'd Out") with a set seemingly inspired by Simpson. The effort is heavy on catchiness, power numbers with an emphasis on strummy rock guitars, and after a while the songs begin to sound the same. Lachey, who co-wrote the bulk of the songs, seems to be swimming in bitterness, anger, sadness and resignation. Indeed, with lyrics like "How could we quit something we never even tried" and "I want you to burn... I want you to bleed," it's not exactly a set of shiny-happy, fun-time songs.—KC

HARRY CONNICK JR.
Harry on Broadway, Act I
Producers: Tracey Freeman, Harry Connick Jr., Columbia
Release Date: May 9

▀ Harry Connick Jr.'s Broadway isn't the show-business-baiting kind. Instead "Harry on Broadway, Act I" finds the artist staying true to his original incarnation as a honey-voiced jazz crooner. The two-CD set consists of the original cast recording of "The Pajama Game"—the current revival of the 1954 musical that marks Connick's Broadway debut—and stripped-down versions of Connick's murky original score for the 2001 show "Thou Shalt Not," which closed after a brief, poorly reviewed run. Connick plays loveline "Pajama" lead as a bemused, slightly seductive seducer; quite a change from role originated John Raist (Danie's dad), who was all passion and power. But Connick's version of "Hey There," the show's most recognizable song, is so easy, sexy and convincing that it makes a good case for onstage restraint.—KM

VARIOUS ARTISTS
Sail Away: The Songs of Randy Newman
Producers: various
Sugar Hill
Release Date: May 9

▀ This 12-song collection is a concept album perfectly conceived as a multi-layered "tribute" as one could imagine. Drawing entirely from Newman's incredibly fertile early to mid-'70s era, a diverse yet utterly coherent grouping of alternative country, blues and acoustic artists give this body of songs an identity all its own. Cajun homeboy Sonny Landreth delivers a searing, post-Katrina "Louisiana 1927," while Steve Earle offers up a sneering take on "Rednecks." Allison Moorer is devastatingly poignant on "Marie," as is Kim Richey on "Texas Girl at the

Funeral of Her Father." Tim O'Brien, the Del McCoury Band, and Sam Bush, the Dulks and others all prove not only the depth of their own creativity, but the amazing versatility and timelessness of Newman's work.—GE

JAZZ

ROY NATHANSON
Sotto Voce
Producers: Hugo Dwyer, Steven Joerg
AUM Fidelity

Release Date: May 2

▀ Here's a resounding welcome back for Nathanson, whose "Sotto Voce" brims with a bemused enthusiasm and a strange blend of spoken-word song and improvisation. "Sotto Voce" functions as a hip, lyrical variety show that at turns gets boisterous with instrumental soaring (snaky sax lines, Curtis Fowlkes' trombone) slithers, violinist Sam Bardfeld's klezmer-shaded phrasings) and energized by the hip-hop and doo-wop-infused vocal of Napoleon Maddox.

Tunes range from Nathanson originals (the playful but poignant "By the Page" and the melodic beauty "Home") to covers like the new-grooved rendering of Bobby Hebb's 1966 soul hit "Sunny." Like Nathanson's spirited projects with the Jazz Passengers, which he and Fowlkes co-founded in 1987, "Sotto Voce" is jazz that stretches the art form.—DO

POP

JODY WATLEY
Borderline
(4:59)
Producers: Jody Watley, Rodney Lee, R. Lucas
Publisher: Careers Music Publishing, BMI
Avitone Recordings

▀ What happens when Jody Watley gets her hands on Madonna's signature hit "Borderline"? She makes it her own. Instead of taking the easy route by updating the dance-pop classic for today's dancefloors, Watley takes the timeless lyric and surrounds it with beautifully chilled-out rhythms. Will Watley's version rattle a few nerves? Most likely. But once the sparse wear off and the dancing migration kicks in, she will have already taken control of the mind, body and soul. Within a slowed-down, sparse arrangement (piano, percussion, synths), the heart-shaped take takes on added poignancy. "Borderline" is the lead single from her new album, "The Makeover," due this summer. If the album maintains this pop-tonic vibe, Watley fans are in for a treat real—MP

R&B

MISSEZ **Love Song** (3:43)
Producers: Tyrice Jones
Writers: T. Jones, D. Carter, S. Jones
Publisher: not listed
Geffen (CD promo)

Without a significant contemporary girl group on the charts, Geffen hopes to fill the gap with trio Missez. Comprising Keysha, Tomi and Rock, Missez (featuring Pimp C) describes a young lady's attraction to a cool guy in a club, and his reciprocated reaction to her. The girls whisper over lullaby-like melodies with a mix of chime, synths, reminiscent of DJ Screw's Texas beats in the '90s. Houston MC Pimp C adds hip-hop flair with two crude verses, giving the track's chopped and screwed, distorted quality. With the single's modest goals and Pimp C's popularity, "Love Song" stands a good chance of garnering slow-jam spins.—HC

ROCK

THURSDAY **Counting 5-4-3-2-1** (3:29)

Producers: Dave Fridmann
Writer: Thurday
Publisher: Plus I'm Hungry for Music/Marches and Maneuvers/EMI (ASCAP)
Island Def Jam (album track)

This fiery track uses a tragic story as an analogy to urge listeners to flee from whatever imprisons them. Geoff Rickly shouts the warning that "the train is catching up/Keep on running" as the protagonist struggles to free a foot caught between the rails of a track as a train bears down. Thursday stokes the urgency with Tom Keely and Steve Pedulla's tight guitar rhythms. Tim Payne's lively baseline and Nick Rule's drumming keep time like Morse code. The apex comes at the bridge, where multilayered vocals count down in staccato time as Rickly hollers, "Burn this city!" This one will be blasting from every parking lot on the Van Warped tour.—CLT

THE GATHERING

Forgotten/Forgotten (3:25/7:57)
Producers: Attila Bauw
Writers: various
Publisher: Psychonaut Music Publishing
The End Records (album track)

The sound of Dutch band The Gathering has been evolving for 15 years, its gothic metal mutating into a variety of forms. New album "Home" shows the group still treasuring gloomy rock waters, while splicing its moody sonics with pop. But emphasis track "Forgotten" reverberates from the Gathering's dark side. A few haunting notes on Frank Boeijen's piano open the song, with singer Annemarie Geversbergen's clear voice floating above it. That's all it takes to make it an ode of disquieting beauty. "Forgotten/Reprise" transforms the uneasy tone into a hymn with a warm, echoing chime, an organ's drone and faintly tolling bells before fading from the speakers as gradually as a sunset. For all the quietness, both tracks starkly resonate in the air.—CLT

TRIPLE A

PAUL SIMON **Outrageous** (3:43)
Producers: Paul Simon

Writers: A. Simon, B. Eno
Publisher: various
Warner Bros. (CD promo)
Six years after his last album, "You're the One," and 20 years after his masterpiece "Graceland," Paul Simon returns with the bouncy lead from his upcoming new studio release, "Surprise." Kicking off with a spunkily funk groove and breathless vocals, "Outrageous" is a funny talk about a vain, middle-aged man who "does 990 sit-ups a day" and paints his hair "the color of mud." The song's biting hook ("Who's gonna love you when your looks are gone?") has a sweet melody, achieving crushing guitar chords and a soaring, soul-wrapping bridge.

"Outrageous" is not a radio smash, but it is original, showcasing a unique voice that still radiates with pureness and clarity. Even so, we expected more experimental soundscapes from Simon's collaboration with avant-gardist Brian Eno (U2, Talking Heads).—SP

AC

NICOL SPONBERG **Crazy in Love** (3:43)
Producers: Mark Herren
Writers: T. Lee, J. Joyce
Publisher: various
Curb (CD track)

▀ Nicol Sponberg's crisply executed debut solo album, "Resurrection," was released in 2004, but as it continues to build slowly and steadily at Christian radio two years later, label Curb made the savvy decision to work the disc's fourth single, "Crazy in Love," to AC radio (even as "Hallelujah" continues to build on Christian stations). This song has a hidden touch: warrenbeats' tempo, an acoustic hook, radio-ready production, and it doesn't hurt that many listeners may wonder if it's a new track from Annie Lennox—it's likeness is undeniable. This will hopefully mark the launch of an exciting new artist for AC, and allow Curb to backtrack and share the wonders of the album's title track, a mainstream smash in waiting.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CRAIG TAYLOR (SINGLES)

CONTRIBUTORS: Jim Aikens, Jonathan Cohen, Hilary Croslin, Gordon Ely, Kevin Hasen, Gal Mitchell, Dan Ousley, Michael Paquette, Steve Philipp, Evers Evans Price, Brian Telebahn, Chuck Taylor, Christa L. Titus, Philip Van Vickle, Jeff Vrabel

PICK ► A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE ► A new release, regardless of chart position, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and single review copies to Chuck Taylor (both c/o EW, 770 Broadway, 8th Floor, New York, NY 10003) or to the writers in the appropriate bureaus.



HITS DON'T LIE
In the spotlight of the Billboard Latin Music Awards' April 27 telecast on Telemundo, both of Shakira's albums were aided by her first top 10 hit, "Hips Don't Lie." Her English set gets a No. 10, while *El Dorado* 200 (No. 14). The Spanish one rises 23-19 on Top Latin Albums (up 6%).

PRACTICE
Comedian Lewis Black gets his career-best Nielsen sales week with 100,000 copies, as "The Carnegie Hall Performance" enters Top Comedy Albums at No. 2 and *The Billboard 200* at No. 14, his first link on the big chart.



FIRST ONE
Comedian Lawrence O'Donnell has placed seven top 10 sets on Top Gospel Albums, notches his first No. 1 with *Godsmack* on the Billboard Radio Monitor chart. Hot Gospel Songs, "The Blessing of Abraham" rises 3-1 in its 14th week on the list.

CHART BEAT
READ FRED BRONSON
EVERY WEEK AT
BILLBOARD.COM/200

>>>Normally, the universal signal for distress means that someone is in trouble. The opposite is true for Rihanna, who has moved from a spot leap to No. 1 in *Billboard* Hot 100 history as "SOS" jumps 3-6. It is also tied for the second-longest week at No. 1, a 40+ portion of the chart in the history of the Hot 100, and "SOS" is tied with No. 1 hits by Fergie, Britney Spears, the Jackson 5 and Michael Jackson as the shortest title for a chart-topping song.

>>>Fred Bronson also reports on Nick Lachey's impressive No. 10 leap into the top 10 and the return of Alanis Morissette and Emeli Sande. Has she effected their individual histories on the *Billboard* 200.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Album Volume Lags Despite Busy Top Five

Ever see "A Mighty Wind," the excellent 2001 parody film? If you did, the contrast between The Billboard 200's action-packed top 10 and the tracking week's lackluster numbers may lead you to mimic the stock line frequently exclaimed by Fred Willard's "Wind" character: "Whoa" happened?



On hand, we see new entries in each of the top five slots for the first time in almost three years, led by Godsmack, which earns its second No. 1 album with 211,000 sold. Yet, despite all the vim and vigor of six new titles entering the big chart's top 10, album sales trail those of the comparable 2005 week by 10%.

One of the causes for the lower album

volume is the intriguing confrontation of Bruce Springsteen versus ... Bruce Springsteen, as we witness the rare phenomenon of a high-profile artist dropping albums in the same sales week of consecutive years.

This issue's charts line up with the exact 2006 frame when Springsteen's last album, "Devils & Dust," bowed at No. 1 with 222,000, a figure that surpasses the first-week tally for Godsmack's "IV."

The Boss rides in at No. 3 this time with 149,000 for his mining of Pete Seeger's repertoire. "We Shall Overcome: The Seeger Sessions." He is parked behind a career-high peak for *Taking Back Sunday* (No. 2, 158,000 copies). Prior to the band's new "Louder Now," Sunday's previous best rank had been No. 3 for "Where You Want to Be" on indie label Victory. The 2004 album that charted Victory is the 2006 album that sold more in its first week out (164,000).

Like last year's "Devils," Springsteen's "Seeger Sessions" has been supported by a long and well-orchestrated press campaign, its visibility aided by him performing the album's material at the New Orleans Jazz & Heritage Festival.

Missing this time, though, were the appearances on NBC's "Today" that helped pave chart-topping launches for "Devils" and Springsteen's 2002 album,

"The Rising." Last year's set also got love from the same network's "Dateline" and VH1's "Storytellers."

INSIDE GAME: This marks the first time since the Oct. 11, 2003, issue that each of the top five albums are new to The Billboard 200, and this week's chart also sports seven albums exceeding 100,000 copies, one more than it did in the comparable 2005 frame.

That would seem to be a recipe for the kinds of gains seen during Easter week and each of the two frames preceding it, yet the aforementioned 10% gap results. The trouble actually starts in the top 10, as each of the top six albums sells less than the same-ranked title from the chart published one year ago. Consequently, volume by the albums in this issue's penthouse lags 65% behind that of the top 10 for the week that ended May 1, 2005.

ROCK ME, BABY: Remember the rock resurgence? The Billboard 200 felt about this time last year? The category is heating up this spring, too.

Bruce Springsteen's "Devils & Dust" was the second of six albums by rock artists to bow at No. 1, although some observers still quibble over whether Rob Thomas' "... Something to Be" can be

classified as a rock album.

Following Thomas and Springsteen were chart-topping starts in consecutive weeks by Nine Inch Nails, Dave Matthews Band, System of a Down and Audioslave. The week after that streak ended, Coldplay put rock back in the No. 1 slot when "X&Y" started with 737,000 copies, one of the year's biggest sales weeks.

You may have noticed that new rock albums own each of this issue's top three slots, while a fourth, *Goo Goo Dolls' "Let Love In,"* opens at No. 8 (83,000).

Chains' opening-day numbers suggest Rock will cast an even larger shadow next issue, as combined volume from albums launched May 2 by Tool and Pearl Jam alone should exceed the units sold by the four new rock sets in this issue's top 10. Soothsayers have Tool's new "10,000 Days" projected at about 600,000 and the self-titled "Pearl Jam" aiming for 300,000.

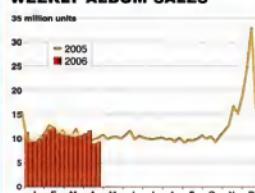
LATIN FLAVOR: Big winner Shakira is not the only beneficiary of Telemundo's April 27 airing of the *Billboard Latin Music Awards*. Alicia Villareal's performance on the show sparks a 46% gain, the largest spike by any participant. She moves 20-8 on Top Latin Albums, while titles at Nos. 10, 19, 45, 53, 62 and 75 also see gains from the telecast.

Market Watch

WEEKLY UNIT SALES

| | ALBUMS | STORE SINGLES | DIGITAL TRACKS |
|---------------------|------------|---------------|----------------|
| This Week | 9,517,000 | 53,000 | 10,242,000 |
| Last Week | 9,144,000 | 59,000 | 10,620,000 |
| Change | 4.1% | -10.2% | -3.6% |
| This Week Last Year | 10,579,000 | 96,000 | 5,849,000 |
| Change | -10.5% | -44.8% | 75.1% |

WEEKLY ALBUM SALES



A Weekly National Music Sales Report

YEAR-TO-DATE

2005 2006 CHANGE

| OVERALL UNIT SALES | 2005 | 2006 | CHANGE |
|--------------------|-------------|-------------|--------|
| Albums | 185,515,000 | 182,049,000 | -1.9% |
| Digital Tracks | 96,114,000 | 185,125,000 | 92.6% |
| Store Singles | 1,454,000 | 1,129,000 | -22.4% |
| Total | 283,083,000 | 368,306,000 | 30.1% |
| Albums w/TEA* | 195,126,400 | 200,561,500 | 2.8% |

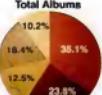
*Includes track-equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

For week ending April 30, 2006. Figures are rounded. Compiled from a national sample of retail store and music sales reports collected and processed by Nielsen SoundScan.

DISTRIBUTORS' MARKET SHARE: 04/03/06-04/30/06

● UMG ● Sony BMG ● Indigo ● WEA ● EMI

Total Albums



Current Albums



MAY
13
2006

THE Billboard 200

| WEEK | ARTIST | TITLE | SALES | WEEK | ARTIST | TITLE | SALES |
|------|--------------------------------|--|-----------|------|-------------------|--|---------|
| 1 | NET REVENGE | NET REVENGE | 1,000,000 | 1 | 1 GODSMACK | IV | 1 |
| 2 | THE BLACK SUNDAY | THE BLACK SUNDAY | 900,000 | 2 | BRUCE SPRINGSTEEN | WE SHALL OVERCOME: THE SEAGER SESSIONS | 800,000 |
| 3 | NET REVENGE | NET REVENGE | 800,000 | 3 | NET REVENGE | LOUDER NOW | 700,000 |
| 4 | NET REVENGE | NET REVENGE | 700,000 | 4 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 600,000 |
| 5 | NET REVENGE | NET REVENGE | 600,000 | 5 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 500,000 |
| 6 | 1 RASCAL FLATTS | WE ARE THE CHAMPIONS | 500,000 | 6 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 400,000 |
| 7 | 3 4 VARIOUS ARTISTS | THE BILLBOARD 200 | 400,000 | 7 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 300,000 |
| 8 | 2 3 VARIOUS ARTISTS | THE BILLBOARD 200 | 300,000 | 8 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 200,000 |
| 9 | NET REVENGE | NET REVENGE | 200,000 | 9 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 10 | 25 23 13 ANDREA BOCELLI | MY WAY | 1,000,000 | 10 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 11 | 5 5 1 T.L. | THE BILLBOARD 200 | 1,000,000 | 11 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 12 | 4 2 3 KEITH KELLY | WHITE TRASH WITH MONEY | 1,000,000 | 12 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 13 | NET REVENGE | NET REVENGE | 1,000,000 | 13 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 14 | 6 12 SHAKIRA | ORAL FIXATION VOL. 2 | 1,000,000 | 15 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 16 | 17 16 15 JAMES GLOOM | BACK TO BEDMEN | 1,000,000 | 17 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 18 | 6 7 TIM MCGRAW | GREATEST HITS VOL. 2: REFECTED | 1,000,000 | 19 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 19 | NET REVENGE | NET REVENGE | 1,000,000 | 20 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 21 | 9 9 8 DANIEL POWER | ALL THE ROADRUNNING | 1,000,000 | 22 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 23 | 12 11 ALAN JACKSON | DANIEL POWER | 1,000,000 | 24 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 24 | 14 17 NICKELBACK | PRECIOUS MEMORIES | 1,000,000 | 26 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 25 | 13 14 NE-YO | ALL THE RIGHT REASONS | 1,000,000 | 28 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 26 | 15 13 CARRIE UNDERWOOD | IN MY OWN WORDS | 1,000,000 | 29 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 27 | 16 21 SEAN PAUL | SOME HEARTS | 1,000,000 | 30 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 28 | 20 43 CHAMONILLAIRE | THE SOUND OF REVENGE | 1,000,000 | 31 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
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| 30 | 21 22 PINK | I'M NOT DEAD | 1,000,000 | 33 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 31 | 22 16 KEITH URBAN | THE PUSCATT DOLLS | 1,000,000 | 34 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 32 | 23 15 VARIOUS ARTISTS | PCD | 1,000,000 | 35 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 33 | 24 21 GARY J. GLICK | DISNEYLAND 4: MUSIC STARS SING DISNEY...THEIR WAY! | 1,000,000 | 36 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 34 | 25 17 THE FRAY | THE BREAKTHROUGH | 1,000,000 | 37 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 35 | 26 20 JACK JOHNSON | HOW TO SAVE A LIFE | 1,000,000 | 38 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 36 | 33 43 BARRY MANILOW | CURIOUS GEORGE (SOUNDTRACK) | 1,000,000 | 39 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 37 | 31 25 BARRY MANILOW | ITS TIME | 1,000,000 | 40 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 38 | 27 32 ROB ZOMBIE | MOVES 14-3 ON CHRISTIAN ALBUMS | 1,000,000 | 41 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 39 | 36 28 THE ALL-AMERICAN REJECTS | THE CURTAIN CALL: THE HITS | 1,000,000 | 42 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 40 | 38 33 RASCAL FLATTS | FEELS LIKE TODAY | 1,000,000 | 43 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 41 | 30 35 EMINEM | CURTAIN CALL: THE HITS | 1,000,000 | 44 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 42 | 32 40 KEISHA COLE | THE WAY IS... | 1,000,000 | 45 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 43 | 37 29 THE BLACK EYED PEAS | MONKEY BUSINESS | 1,000,000 | 46 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
| 44 | 34 36 FALL OUT BOY | WALK THE LINE | 1,000,000 | 47 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
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| 46 | 41 37 BUBBA SPARX | YOUR MAN | 1,000,000 | 49 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS | 100,000 |
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| | | | | 174 | NET REVENGE | WE SHALL OVERCOME: THE SEAGER SESSIONS</td | |

Wall-to-Wall Hits



**You have dreams.
Your house has money.**

**We'd like to get
the two of you together.**

**Home Equity Line of Credit
up to \$500,000. Apply in minutes.**

We'd like to introduce you to the perfect partner to make your dreams come true ... your home. First Entertainment invites you to apply for a Home Equity Line of Credit **as low as Prime minus 1 1/2 APR**. And that means the chance to do the things that'll make your home value soar.

- Remodel your kitchen
- Update your bathroom
- Landscape, or add a water feature
- Add energy-efficient windows
- Fresh paint
- Or anything else you can dream up

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The logo for First Entertainment Credit Union, featuring a stylized 'F' composed of three horizontal bars of increasing length from left to right, followed by the text 'First Entertainment Credit Union' in a serif font.

an Alternative Way to Bank.

NICU10



***Annual Percentage Rate = APR. The "Transitional" APR is based upon "Prime Minus .50%." The variable APR is based upon the Wall Street Journal Prime Rate Index. The APR is based upon owner-occupied single-unit property, with an 80% loan-to-value, and approved credit. As of 4/23/2013, the Prime Rate was 7.730%, but may vary monthly. Other APRs may apply to your account based upon credit history, loan-to-value and occupancy status. The maximum APR is 10%. Minimum loan \$500,000. All loans subject to credit approval. Rates and terms subject to change. Offer ends June 30, 2006.**

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MAY
13
2006

THE Billboard 200

| DEB | WEEK | ARTIST | Title | DEB | WEEK | ARTIST | Title |
|---|------|--------|---|-----|------|--------|---|
| 101 | 100 | 118 | SHAGGY & BUMPER, DISTRIBUTING LABEL (PNC) | 101 | 100 | 118 | SHAGGY & BUMPER, DISTRIBUTING LABEL (PNC) |
| 102 | 87 | 77 | STANLEY, JEFFREY, SPONGEBOB (175.86) | 103 | 87 | 77 | T-PAÍN, RAP/TEEN SONGS |
| 103 | 114 | 77 | T-PAÍN | 104 | 90 | 35 | T-PAÍN |
| 104 | 90 | 35 | T-PAÍN | 105 | 89 | 93 | T-PAÍN |
| 105 | 97 | 151 | T-PAÍN | 106 | 97 | 151 | T-PAÍN |
| 106 | 111 | 26 | T-PAÍN | 107 | 93 | 102 | T-PAÍN |
| 107 | 93 | 102 | T-PAÍN | 108 | 78 | 53 | T-PAÍN |
| 108 | 46 | 2 | T-PAÍN | 109 | 46 | 2 | T-PAÍN |
| 109 | 120 | 96 | FaITH | 110 | 120 | 96 | FaITH |
| 111 | 108 | 120 | COOLPLAY | 112 | 128 | 148 | COOLPLAY |
| 113 | 96 | 94 | CREED | 114 | 121 | 158 | CREED |
| 114 | 121 | 158 | CREED | 115 | 96 | 104 | CREED |
| 115 | 105 | 122 | DISTURBED | 116 | 137 | 151 | DISTURBED |
| 116 | 195 | 178 | VAN MORRISON | 117 | 136 | 151 | VAN MORRISON |
| 117 | 111 | 101 | ANDREA BOCELLI | 118 | 136 | 151 | ANDREA BOCELLI |
| 118 | 111 | 101 | ANDREA BOCELLI | 119 | 136 | 151 | ANDREA BOCELLI |
| 119 | 111 | 101 | ANDREA BOCELLI | 120 | 136 | 151 | ANDREA BOCELLI |
| 121 | 107 | 127 | ROCCO DURCAL | 122 | 107 | 127 | ROCCO DURCAL |
| 122 | 84 | 84 | ROCCO DURCAL | 123 | 96 | 124 | ROCCO DURCAL |
| 123 | 96 | 124 | ROCCO DURCAL | 124 | 119 | 132 | ROCCO DURCAL |
| 124 | 117 | 121 | JUAN GABRIEL | 125 | 117 | 121 | JUAN GABRIEL |
| 125 | 141 | 161 | IL DIVO | 126 | 141 | 161 | IL DIVO |
| 126 | 116 | 102 | SHERYL CROW | 127 | 116 | 102 | SHERYL CROW |
| 127 | 120 | 112 | SONGTRACK | 128 | 103 | 112 | SONGTRACK |
| 128 | 120 | 112 | DANE COOK | 129 | 120 | 112 | DANE COOK |
| 129 | 100 | 91 | QUEENSYNCH | 130 | 100 | 91 | QUEENSYNCH |
| 130 | 118 | 131 | AVENGED SEVENFOLD | 131 | 118 | 131 | AVENGED SEVENFOLD |
| 131 | 122 | 122 | CASCADA | 132 | 122 | 122 | CASCADA |
| 132 | 145 | 171 | THE LITTLE WILIES | 133 | 145 | 171 | THE LITTLE WILIES |
| 133 | 127 | 111 | VARIOUS ARTISTS | 134 | 127 | 111 | VARIOUS ARTISTS |
| 134 | 42 | 42 | THE CHESHED DOLLS | 135 | 42 | 42 | THE CHESHED DOLLS |
| 135 | 126 | 98 | GREEN DAY | 136 | 126 | 98 | GREEN DAY |
| 136 | 137 | 140 | GWEN STEFANI | 137 | 138 | 140 | GWEN STEFANI |
| 137 | 50 | 50 | THE JACKPOTTERS | 138 | 50 | 50 | THE JACKPOTTERS |
| 138 | 128 | 137 | YOUNG JEEZY | 139 | 128 | 137 | YOUNG JEEZY |
| 139 | 142 | 141 | SYSTEM OF A DOWN | 140 | 142 | 141 | SYSTEM OF A DOWN |
| 141 | 151 | 141 | JUANITA BYNUM | 142 | 137 | 141 | SERGIO MENDES |
| 142 | 137 | 141 | JUANITA BYNUM | 143 | 136 | 136 | JAH-EEM |
| 143 | 146 | 136 | LEWIS BLACK | 144 | 146 | 136 | LEWIS BLACK |
| 144 | 130 | 99 | VARIOUS ARTISTS | 145 | 130 | 99 | VARIOUS ARTISTS |
| 145 | 124 | 124 | SHAGGY | 146 | 124 | 124 | SHAGGY |
| 146 | 94 | 94 | DA BACKWUZD | 147 | 94 | 94 | DA BACKWUZD |
| 147 | 113 | 113 | ROD STEWART | 148 | 113 | 113 | ROD STEWART |
| 148 | 160 | 159 | PHIL WICKHAM | 149 | 160 | 159 | PHIL WICKHAM |
| 149 | 150 | 150 | KANYE WEST | 150 | 150 | 150 | KANYE WEST |
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- COCKTAIL PARTIES
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- PROVOCATIVE CONFERENCE SESSIONS
- THE STAR STUFFED AWARDS SHOW

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| Rank | Week | Artist | Title | Impressions (Thousands) | Production/Label | Artist | Title | Impressions (Thousands) | Production/Label |
|------|------|--------|-----------------------------|-------------------------|--|--|---------|--|------------------------------------|
| 1 | 34 | 22 | 1 SOS | 1,000,000 | PICTURE IT/PETER H. SUGAR/13 CLOUT | Rihanna | 1 SOS | 1,000,000 | PICTURE IT/PETER H. SUGAR/13 CLOUT |
| 2 | 1 | 1 | BAD DAY | 900,000 | THE KID/THOMAS POKORNÝ | Daniel Powter | 900,000 | THE KID/THOMAS POKORNÝ | |
| 3 | 2 | 2 | TEMPERATURE | 800,000 | THE KID/THOMAS POKORNÝ | Sean Paul | 800,000 | THE KID/THOMAS POKORNÝ | |
| 4 | 12 | 42 | RIDIN' | 700,000 | CHAMILLIONARE FEATURING KREPTIE BONE | Chamillionaire | 700,000 | CHAMILLIONARE FEATURING KREPTIE BONE | |
| 5 | 3 | 3 | WHAT YOU KNOW | 600,000 | THE KID/THOMAS POKORNÝ/13 CLOUT | Missy Elliott | 600,000 | THE KID/THOMAS POKORNÝ/13 CLOUT | |
| 6 | 33 | 51 | 19 | CAIN'S BROTHER | THE KID/THOMAS POKORNÝ/13 CLOUT | Missy Elliott | 19 | THE KID/THOMAS POKORNÝ/13 CLOUT | |
| 7 | 8 | 11 | MS. NEW BODY | 500,000 | BUBBLE SPARKXX FEATURING YING YANG TWINS & MI. COOL/PINK | Ying Yang Twins & MI. COOL/PINK | 500,000 | BUBBLE SPARKXX FEATURING YING YANG TWINS & MI. COOL/PINK | |
| 8 | 5 | 5 | LOVE ME | 400,000 | THE KID/THOMAS POKORNÝ/13 CLOUT | James Blunt | 400,000 | THE KID/THOMAS POKORNÝ/13 CLOUT | |
| 9 | 10 | 9 | DANI CALIFORNIA | 300,000 | RED HOT CHILI PEPPERS | Red Hot Chili Peppers | 300,000 | RED HOT CHILI PEPPERS | |
| 10 | 8 | 7 | YOU'RE BEAUTIFUL | 200,000 | THE KID/THOMAS POKORNÝ/13 CLOUT | James Blunt | 200,000 | THE KID/THOMAS POKORNÝ/13 CLOUT | |
| 11 | 7 | 10 | LEAN IT IN, ROBIN | 180,000 | DEM FRANCHIZE BOYZ FEAT. LIL' KID DEAN & JAY-Z | Dem Franchize Boyz Feat. Lil' Kid Dean & Jay-Z | 180,000 | DEM FRANCHIZE BOYZ FEAT. LIL' KID DEAN & JAY-Z | |
| 12 | 21 | 45 | WHERE'D YOU GO | 170,000 | PORT MONITOR FEATURING HOLLY BROOK | Port Monitor Feat. Holly Brook | 170,000 | PORT MONITOR FEATURING HOLLY BROOK | |
| 13 | 11 | 6 | BE WITHOUT YOU | 160,000 | MARY J. BLIGE | Mary J. Blige | 160,000 | MARY J. BLIGE | |
| 14 | 14 | 14 | WALK AWAY | 150,000 | KELLY ROWLAND | Kelly Rowland | 150,000 | KELLY ROWLAND | |
| 15 | 18 | 22 | OVER MY HEAD (CABLE CAR) | 140,000 | THE FRAY | The Fray | 140,000 | THE FRAY | |
| 16 | 13 | 9 | WHAT HURTS THE MOST | 130,000 | RASCAL FLATTS | Rascal Flatts | 130,000 | RASCAL FLATS | |
| 17 | 19 | 21 | MOVE ALONG | 120,000 | THE ALL-AMERICAN REBELLIES | The All-American Rebellies | 120,000 | THE ALL-AMERICAN REBELLIES | |
| 18 | 25 | 33 | WHEN YOU'RE MAD | 110,000 | NO YEAH | No YeaH | 110,000 | NO YEAH | |
| 19 | 27 | 29 | HIPS DON'T LIE | 100,000 | SHAKIRA FEATURING WYLON JEAN | Shakira Feat. Wylon Jean | 100,000 | SHAKIRA FEATURING WYLON JEAN | |
| 20 | 16 | 16 | EVERYTIME WE TOUCH | 90,000 | CASCADE | Cascade | 90,000 | CASCADE | |
| 21 | 20 | 24 | SAVIN' ME | 80,000 | NICKELBACK | Nickelback | 80,000 | NICKELBACK | |
| 22 | 5 | 4 | CONTROL MYSELF | 70,000 | LL COOL J FEATURING JENNIFER LOPEZ | LL Cool J Feat. Jennifer Lopez | 70,000 | LL COOL J FEATURING JENNIFER LOPEZ | |
| 23 | 29 | — | NOT READY TO MAKE NICE | 60,000 | DR. CHUCKS | Dr. Chucks | 60,000 | DR. CHUCKS | |
| 24 | 24 | 25 | WHO SAYS YOU CAN'T GO HOME | 50,000 | BON JOVI | Bon Jovi | 50,000 | BON JOVI | |
| 25 | 20 | 51 | GREATEST CAIN'S BROTHER | 40,000 | CHINA BROWN FEATURING U2 WAYNE | China Brown Feat. U2 Wayne | 40,000 | CHINA BROWN FEATURING U2 WAYNE | |
| 26 | 17 | 17 | LET U GO | 30,000 | ASHLEY PARKER ANGEL | Ashley Parker Angel | 30,000 | ASHLEY PARKER ANGEL | |
| 27 | 26 | 26 | LET IT ROLL | 20,000 | THE KID/THOMAS POKORNÝ/13 CLOUT | James Blunt | 20,000 | THE KID/THOMAS POKORNÝ/13 CLOUT | |
| 28 | 17 | 13 | ROMPE | 18,000 | DADDY YANKEE | Daddy Yankee | 18,000 | DADDY YANKEE | |
| 29 | 17 | 13 | SO SICK | 17,000 | THE KID/THOMAS POKORNÝ | James Blunt | 17,000 | THE KID/THOMAS POKORNÝ | |
| 30 | 35 | 35 | FOR YOU I WILL (CONFIDENCE) | 16,000 | TEDDY GEIGER | Teddy Geiger | 16,000 | TEDDY GEIGER | |
| 31 | 22 | 22 | TOUCH IT | 15,000 | BUSTA RHymes | Busta Rhymes | 15,000 | BUSTA RHymes | |
| 32 | 26 | 26 | POPPIN' MY COLLAR | 14,000 | THREE 6 MAFIA | Three 6 Mafia | 14,000 | THREE 6 MAFIA | |
| 33 | 23 | 19 | YO (EXCUSE ME MISS) | 13,000 | CHRIS BROWN | Chris Brown | 13,000 | CHRIS BROWN | |
| 34 | 15 | 15 | BEEP | 12,000 | THE PUSSYCATS FEATURING WILL.I.AM | The Pussycats Feat. Will.i.am | 12,000 | THE PUSSYCATS FEATURING WILL.I.AM | |
| 35 | 47 | 47 | NEW NEXT DOOR | 11,000 | THE PUSSYCATS FEATURING WILL.I.AM | The Pussycats Feat. Will.i.am | 11,000 | THE PUSSYCATS FEATURING WILL.I.AM | |
| 36 | 42 | 42 | BEST FRIEND | 10,000 | 50 CENT & OLIVE | 50 Cent & Olive | 10,000 | 50 CENT & OLIVE | |
| 37 | 26 | 26 | CHECK IT ON | 9,000 | BYANICE FEATURING SHAWN THUG | Byanice Feat. Shawn Thug | 9,000 | BYANICE FEATURING SHAWN THUG | |
| 38 | 31 | 31 | I TALK WITH A STRIPPER | 8,000 | 1 PENN FEATURING JONAH JONES | 1 Penn Feat. Jonah Jones | 8,000 | 1 PENN FEATURING JONAH JONES | |
| 39 | 40 | 40 | GIRL | 7,000 | PAUL WELLER | Paul Weller | 7,000 | PAUL WELLER | |
| 40 | 54 | 54 | GETTIN' SOME | 6,000 | SHAWNIE | Shawnie | 6,000 | SHAWNIE | |
| 41 | 36 | 31 | GRILLZ | 5,000 | NETTY FEATURING PAUL WELLER & GIGI | Netty Feat. Paul Weller & Gigi | 5,000 | NETTY FEATURING PAUL WELLER & GIGI | |
| 42 | 39 | 34 | DANCE, DANCE | 4,000 | FELT OUT BOY | Felt Out Boy | 4,000 | FELT OUT BOY | |
| 43 | 41 | 36 | BECAUSE OF YOU | 3,000 | KELLY CLARKSON | Kelly Clarkson | 3,000 | KELLY CLARKSON | |
| 44 | 37 | 37 | LOVE | 2,000 | KELLY CLARKSON | Kelly Clarkson | 2,000 | KELLY CLARKSON | |
| 45 | 32 | 18 | STUPID GIRLS | 1,800 | POE | Poe | 1,800 | POE | |
| 46 | 43 | 37 | WHEN THE STARS GO BLUE | 1,700 | TIM McGRAW | Tim McGraw | 1,700 | TIM McGRAW | |
| 47 | 44 | 39 | RUN IT! | 1,600 | EMINEM FEATURING NEW BOOGIE | Eminem Feat. New Boogie | 1,600 | EMINEM FEATURING NEW BOOGIE | |
| 48 | 79 | — | WE ARE GONE (PART 1) | 1,500 | CHRIS BROWN | Chris Brown | 1,500 | CHRIS BROWN | |
| 49 | 81 | 87 | IT'S GONNA DOWN | 1,400 | TAKING BACK SUNDAY | Taking Back Sunday | 1,400 | TAKING BACK SUNDAY | |
| 50 | 56 | 50 | SETTLE FOR A SLOWDOWN | 1,300 | THE PLATES BOYS SOUTH FLORIDA | The Plates Boys South Florida | 1,300 | THE PLATES BOYS SOUTH FLORIDA | |
| 51 | 51 | 51 | UNFAITHFUL | 1,200 | DEAN BENNETT | Dean Bennett | 1,200 | DEAN BENNETT | |
| 52 | 46 | 55 | I WHAT SINS NOT TRAITS | 1,100 | RHINNE | Rhinne | 1,100 | RHINNE | |
| 53 | 54 | 57 | MADEOMASSUR | 1,000 | PAUL FEAR ALL THE DISCO | Paul Fear All The Disco | 1,000 | PAUL FEAR ALL THE DISCO | |
| 54 | 57 | 57 | WHY | 900 | JESON ALDEN | Jeson Alden | 900 | JESON ALDEN | |
| 55 | 67 | 78 | SO WHAT | 800 | FIELD MOB FEATURING CARE | Field Mob Feat. Care | 800 | FIELD MOB FEATURING CARE | |
| 56 | 75 | 75 | WE RUN THIS | 700 | MISY ELLIOTT | Missy Elliott | 700 | Missy Elliott | |

Song #1
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Billboard HOT 100

HOT 100 AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (AFFILIATE / PROMOTION LABEL) |
|-----------|-----------|----------------|----------------------------|---|
| 1 | 18 | 1 | 1 TEMPERATURE | THE DUFFY (COLUMBIA) |
| 2 | 25 | 1 | WHAT KNOW YOU | TRI JUICE (TRI JUICE) |
| 3 | 4 | 1 | HIPS DON'T LIE | THE BLACK EYED PEAS (EPIC) |
| 4 | 10 | 1 | BAD DAY | DANIEL CLAWSON (BARD) |
| 5 | 11 | 1 | RIDE | JOHN LYNCH (UNIVERSAL INTERNATIONAL) |
| 6 | 7 | 1 | MS. NEW BOOTY | UNX (UNIVERSAL SOUTHERN PURPLE RECORDS) |
| 7 | 8 | 1 | SOS | RAMMSTEIN (COLUMBIA) |
| 8 | 19 | 1 | UNWRITTEN | THE BLACK EYED PEAS (EPIC) |
| 9 | 15 | 1 | LEAN WIT IT, ROCK WIT IT | DEAN FRANCIS BELL (COLUMBIA) |
| 10 | 5 | 1 | YOU'RE BEAUTIFUL | THE BLACK EYED PEAS (EPIC) |
| 11 | 12 | 1 | WHO SAYS YOU CAN'T GO HOME | JOHN LENNON (COLUMBIA) |
| 12 | 4 | 1 | GIMME SOME LOVIN' | JOHN LENNON (COLUMBIA) |
| 13 | 22 | 1 | IT'S GOIN' DOWN | THE BLACK EYED PEAS (EPIC) |
| 14 | 19 | 1 | SHIRL | SHIRL (SHIRL) |
| 15 | 17 | 1 | YO (EXCUSE ME MISS) | THE BLACK EYED PEAS (EPIC) |
| 16 | 18 | 1 | WALK AWAY | RELLY CLAWSON (BARD) |
| 17 | 31 | 1 | SAY IT AGAIN | THE BLACK EYED PEAS (EPIC) |
| 18 | 27 | 1 | GETTIN' SOME | THE BLACK EYED PEAS (EPIC) |
| 19 | 22 | 1 | SAY | CHRISTIAN BALE (COLUMBIA) |
| 20 | 27 | 1 | SO SICK | THE BLACK EYED PEAS (EPIC) |
| 21 | 28 | 1 | SNAP YO FINGERS | THE BLACK EYED PEAS (EPIC) |
| 22 | 16 | 1 | LOVE | THE BLACK EYED PEAS (EPIC) |
| 23 | 20 | 1 | ROMP | THE BLACK EYED PEAS (EPIC) |

| | | | | |
|----|----|---|------------------------------|----------------------------|
| 14 | 22 | 1 | SO SICK | THE BLACK EYED PEAS (EPIC) |
| 15 | 23 | 1 | SNAP YO FINGERS | THE BLACK EYED PEAS (EPIC) |
| 16 | 16 | 1 | LOVE | THE BLACK EYED PEAS (EPIC) |
| 17 | 21 | 1 | ROMP | THE BLACK EYED PEAS (EPIC) |
| 18 | 20 | 1 | SO SICK (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |
| 19 | 22 | 1 | SNAP YO FINGERS (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |
| 20 | 27 | 1 | LOVE (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |
| 21 | 28 | 1 | ROMP (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |

14,000 stations, comprised of top 40, adult contemporary, R&B/Hip-Hop, country, rock, pop, Latin and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (AFFILIATE / PROMOTION LABEL) |
|-----------|-----------|----------------|-----------------------------|---|
| 1 | 1 | 1 | 1 SOS | THE BLACK EYED PEAS (COLUMBIA) |
| 2 | 12 | 1 | BAD DAY | DANIEL CLAWSON (BARD) |
| 3 | 16 | 1 | TEMPERATURE | THE DUFFY (COLUMBIA) |
| 4 | 20 | 1 | WHAT'S LEFT OF ME | THE DUFFY (COLUMBIA) |
| 5 | 4 | 1 | RIDIN' | THE BLACK EYED PEAS (EPIC) |
| 6 | 5 | 1 | DANI CALIFORNIA | UNIVERSAL MOTION PICTURES (BARD) |
| 7 | 7 | 1 | WHERE'D YOU GO | THE BLACK EYED PEAS (EPIC) |
| 8 | 12 | 1 | TRY TO MAKE NICE | THE BLACK EYED PEAS (EPIC) |
| 9 | 3 | 1 | CONTROL MYSELF | THE BLACK EYED PEAS (EPIC) |
| 10 | 14 | 1 | LOVE (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |
| 11 | 10 | 1 | OVER MY HEAD (CABLE CAR) | THE BLACK EYED PEAS (EPIC) |
| 12 | 7 | 1 | WHAT YOU KNOW | THE BLACK EYED PEAS (EPIC) |
| 13 | 27 | 1 | YOU'RE BEAUTIFUL | THE BLACK EYED PEAS (EPIC) |
| 14 | 3 | 1 | LET U GO | THE BLACK EYED PEAS (EPIC) |
| 15 | 5 | 1 | WHAT HURTS THE MOST | THE BLACK EYED PEAS (EPIC) |
| 16 | 23 | 1 | UNWRITTEN | THE BLACK EYED PEAS (EPIC) |
| 17 | 11 | 1 | MS. NEW BOOTY | UNX (UNIVERSAL SOUTHERN PURPLE RECORDS) |
| 18 | 18 | 1 | WALK AWAY | RELLY CLAWSON (BARD) |
| 19 | 12 | 1 | LEAN WIT IT, ROCK WIT IT | DEAN FRANCIS BELL (COLUMBIA) |
| 20 | 7 | 1 | SAVIN ME | THE BLACK EYED PEAS (EPIC) |
| 21 | 20 | 1 | EVERYTIME WE TOUCH | TRI JUICE (TRI JUICE) |
| 22 | 25 | 1 | GIRL NEXT DOOR | THE BLACK EYED PEAS (EPIC) |
| 23 | 19 | 1 | FOR YOU I WILL (CONFIDENCE) | THE BLACK EYED PEAS (EPIC) |
| 24 | 14 | 1 | BEER | THE BLACK EYED PEAS (EPIC) |
| 25 | 22 | 1 | MAKEDAMNURE | THE BLACK EYED PEAS (EPIC) |

| | | | | |
|----|----|---|-----------------------------|----------------------------|
| 26 | 21 | 1 | SO SICK (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |
| 27 | 20 | 1 | EVERYTIME WE TOUCH | TRI JUICE (TRI JUICE) |
| 28 | 25 | 1 | GIRL NEXT DOOR | THE BLACK EYED PEAS (EPIC) |
| 29 | 13 | 1 | FOR YOU I WILL (CONFIDENCE) | THE BLACK EYED PEAS (EPIC) |
| 30 | 19 | 1 | BEER | THE BLACK EYED PEAS (EPIC) |
| 31 | 22 | 1 | MAKEDAMNURE | THE BLACK EYED PEAS (EPIC) |
| 32 | 20 | 1 | SO SICK (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |
| 33 | 19 | 1 | EVERYTIME WE TOUCH | TRI JUICE (TRI JUICE) |
| 34 | 23 | 1 | GIRL NEXT DOOR | THE BLACK EYED PEAS (EPIC) |
| 35 | 21 | 1 | FOR YOU I WILL (CONFIDENCE) | THE BLACK EYED PEAS (EPIC) |
| 36 | 24 | 1 | BEER | THE BLACK EYED PEAS (EPIC) |
| 37 | 22 | 1 | MAKEDAMNURE | THE BLACK EYED PEAS (EPIC) |
| 38 | 20 | 1 | SO SICK (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |
| 39 | 21 | 1 | EVERYTIME WE TOUCH | TRI JUICE (TRI JUICE) |
| 40 | 23 | 1 | GIRL NEXT DOOR | THE BLACK EYED PEAS (EPIC) |
| 41 | 24 | 1 | FOR YOU I WILL (CONFIDENCE) | THE BLACK EYED PEAS (EPIC) |
| 42 | 25 | 1 | BEER | THE BLACK EYED PEAS (EPIC) |
| 43 | 22 | 1 | MAKEDAMNURE | THE BLACK EYED PEAS (EPIC) |
| 44 | 23 | 1 | SO SICK (RE-RELEASE) | THE BLACK EYED PEAS (EPIC) |
| 45 | 24 | 1 | EVERYTIME WE TOUCH | TRI JUICE (TRI JUICE) |
| 46 | 25 | 1 | GIRL NEXT DOOR | THE BLACK EYED PEAS (EPIC) |
| 47 | 23 | 1 | FOR YOU I WILL (CONFIDENCE) | THE BLACK EYED PEAS (EPIC) |
| 48 | 24 | 1 | BEER | THE BLACK EYED PEAS (EPIC) |
| 49 | 25 | 1 | MAKEDAMNURE | THE BLACK EYED PEAS (EPIC) |

Data for week of MAY 13, 2006 | For chart reprints call 646.654.4633

ADULT TOP 40

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (AFFILIATE / PROMOTION LABEL) |
|-----------|-----------|----------------|-------------------------------|--------------------------------------|
| 1 | 37 | 1 | 1 BAD DAY | DANIEL CLAWSON (BARD) |
| 2 | 2 | 1 | UNWRITTEN | MATTHEW MCGRAW (E-ONE) |
| 3 | 4 | 1 | YOU'RE BEAUTIFUL | TRI JUICE (TRI JUICE) |
| 4 | 5 | 1 | WHERE'S THE LOVE | KELLY CLARKSON (A&R) |
| 5 | 6 | 1 | WHO SAYS YOU CAN'T GO HOME | JOHN LENNON (COLUMBIA) |
| 6 | 7 | 1 | OVER MY HEAD (CABLE CAR) | THE BLACK EYED PEAS (EPIC) |
| 7 | 8 | 1 | SAVIN' ME | MICHAEL BUBLE (COLUMBIA) |
| 8 | 9 | 1 | BLACK HORSE & THE CHERRY TREE | JOHN LENNON (COLUMBIA) |
| 9 | 10 | 1 | TALK | CLAY ABBOTT (COLUMBIA) |
| 10 | 11 | 1 | RIGHT HERE | JACK JONES (UNIVERSAL REPUBLIC) |
| 11 | 12 | 1 | PHOTOGRAPH | MICHAEL BUBLE (COLUMBIA) |
| 12 | 13 | 1 | STAY WITH YOU | JOHN LENNON (COLUMBIA) |
| 13 | 14 | 1 | 32 BARS | JOHN LENNON (COLUMBIA) |
| 14 | 15 | 1 | BECAUSE OF YOU | JOHN LENNON (COLUMBIA) |
| 15 | 16 | 1 | AGAIN & AGAIN | JOEL (JEWEL) |
| 16 | 17 | 1 | FOR YOU I WILL (CONFIDENCE) | THE BLACK EYED PEAS (EPIC) |
| 17 | 18 | 1 | ALWAYS ON YOUR SIDE | JOHN LENNON (COLUMBIA) |
| 18 | 19 | 1 | LOVE AND MEMORIES | JOHN LENNON (COLUMBIA) |
| 19 | 20 | 1 | IF I WERE YOU | JOHN LENNON (COLUMBIA) |
| 20 | 21 | 1 | THE REAL THING | JOEL (JEWEL) |
| 21 | 22 | 1 | AFTERGLOW | JOHN LENNON (COLUMBIA) |
| 22 | 23 | 1 | MAKING MEMORIES OF US | JOHN LENNON (COLUMBIA) |
| 23 | 24 | 1 | GIRL NEXT DOOR | SAVING JANE (COLUMBIA) |
| 24 | 25 | 1 | JUICY | JOHN LENNON (COLUMBIA) |
| 25 | 26 | 1 | WALK AWAY | KELLY CLARKSON (BARD) |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (AFFILIATE / PROMOTION LABEL) |
|-----------|-----------|----------------|------------------------------|--|
| 1 | 4 | 1 | 1 DANI CALIFORNIA | UNIVERSAL REPUBLIC (UNIVERSAL REPUBLIC) |
| 2 | 5 | 1 | HATE ME | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 3 | 3 | 1 | WORLD WIDE SUICIDE | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 4 | 2 | 1 | VIRGINIAN | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 5 | 6 | 1 | STEADY, AS SHE GOES | THE INCUBUS (UNIVERSAL MOTION PICTURES) |
| 6 | 7 | 1 | THE ADVENTURE | THE INCUBUS (UNIVERSAL MOTION PICTURES) |
| 7 | 8 | 1 | LET ME TALK ON THE DANCELOOR | THE INCUBUS (UNIVERSAL MOTION PICTURES) |
| 8 | 9 | 1 | MURDER | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 9 | 10 | 1 | LOVELY DAY | SYSTEM OF A DOWN (AMERICAN COLUMBIA) |
| 10 | 11 | 1 | SAVING SORRY | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 11 | 12 | 1 | I DARE YOU | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 12 | 13 | 1 | NO WAY BACK | FIRE FIGHTER (LIVE/RCIA/RCB) |
| 13 | 14 | 1 | WASTELAND | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 14 | 15 | 1 | CROOKED TEETH | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 15 | 16 | 1 | DEATH CAR FOR CURE (A&R) | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 16 | 17 | 1 | GOODKIN | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 17 | 18 | 1 | WOMAN | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 18 | 19 | 1 | GOLD LION | YEAR IN TEAM (COLUMBIA) |
| 19 | 20 | 1 | YOUNG | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 20 | 21 | 1 | TEAR YOU APART | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 21 | 22 | 1 | EVENING | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 22 | 23 | 1 | EVERYDAY | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 23 | 24 | 1 | PARALYZED | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 24 | 25 | 1 | THE KILL (BURY ME) | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |
| 25 | 26 | 1 | MAKEDAMNURE | BLUE OYSTER CULT (UNIVERSAL MOTION PICTURES) |

Go to www.billboard.biz for complete chart data | 57

POP 100 The top Pop singles & tracks, according to mainstream top 40 radio audience impressions, measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, Nielsen Broadcast Data Systems, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AWAY**: Legend located below chart. **SINGLES**: www.nielsenmedia.com. All rights reserved. **CHRISTIAN**: Legend located below chart. **CHRISTIAN HOT 100** and **POP 100**: See Chart Legend for rules and explanations. © 2006, Nielsen Broadcast Data Systems, Inc. All rights reserved. **HTTPREDICTOR**: See Chart Legend for rules and explanations. © 2006, Promoscan and UBM MediaWorks, Inc. All trademarks of FastNet, LLC.

POP 100 AIRPLAY

119 mainstream top 40 stations are electronically monitored 7 days a week. This data is used to compile the Pops 100.

HOT SINGLES SALES

| TITLE | | ARTIST / INSTRUMENT - PROMOTION LABEL | | DATA PREVIOUS #1 | |
|---|----|---|--|------------------|---|
| 1 | 1 | EVERY DAY IS EXACTLY THE SAME | ARTIST UNKNOWN - MC/NAH (MCNAH/INTERSCOPE) | Chart Debut | 1 |
| 2 | 1 | SISTER | DEBORAH - DEB (DEBORAH) | 1 | 1 |
| 3 | 27 | GHETTO | ARTIST UNKNOWN - FASTER (FASTER) | 1 | 1 |
| 4 | 10 | SORRY | MADEON - MADEON (MADEON) | 1 | 1 |
| 5 | 10 | TOUCH | ARTIST UNKNOWN - TOUGH (TOUGH) | 1 | 1 |
| 6 | 10 | CHECK ON IT | ARTIST UNKNOWN - CHECK (ARTIST UNKNOWN) | 1 | 1 |
| 7 | 10 | SHOULDER WORK | DEE PEE - SHOULDER WORK (DEE PEE/SONG 2/SUPERHARVEST) | 1 | 1 |
| 8 | 10 | GOLD LION | ARTIST UNKNOWN - GOLD LION (UPSHOT/INTERSCOPE) | 1 | 1 |
| 9 | 10 | SWEAT | ARTIST UNKNOWN - SWEAT (UPSHOT/INTERSCOPE) | 1 | 1 |
| 10 | 10 | UPGRADE | ARTIST UNKNOWN - UPGRADE (UPSHOT/INTERSCOPE) | 1 | 1 |
| 11 | 1 | I AM NOT HAIR | ARTIST UNKNOWN - I AM NOT HAIR (UPSHOT/INTERSCOPE) | 1 | 1 |
| 12 | 2 | WHAT THE LICK READ? | TRIPLE LICK (TRIPLE LICK) | 1 | 1 |
| 13 | 17 | PUT IT UP | ARTIST UNKNOWN - PUT IT UP (ARTIST UNKNOWN) | 1 | 1 |
| 14 | 13 | HEAD LIKE A HOLE | ARTIST UNKNOWN - HEAD LIKE A HOLE (ARTIST UNKNOWN) | 1 | 1 |
| 15 | 13 | THE WINGS (THEME FROM BROOKSHIRE MOUNTAIN) | DEBUTANT - THE WINGS (ARTIST UNKNOWN/FORECAST VENTURE) | 1 | 1 |
| 16 | 24 | HOUND SUNDAY | ARTIST UNKNOWN - HOUND SUNDAY (ARTIST UNKNOWN) | 1 | 1 |
| 17 | 14 | HEARTBREAK HOTEL | ARTIST UNKNOWN - HEARTBREAK HOTEL (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 18 | 10 | Straight To Video | ARTIST UNKNOWN - STRAIGHT TO VIDEO (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 19 | 1 | FASTER KILL PUSYCAT | ARTIST UNKNOWN - FASTER KILL PUSYCAT (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 20 | 23 | IT'S WHATEVER | ARTIST UNKNOWN - IT'S WHATEVER (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 21 | 19 | WELCOME TO MY PARTY | ARTIST UNKNOWN - WELCOME TO MY PARTY (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 22 | 10 | MS. NEW BODY | ARTIST UNKNOWN - MS. NEW BODY (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 23 | 10 | WE WILL BECOME BLINDHEARTS BUT STILL MY HEART | ARTIST UNKNOWN - WE WILL BECOME BLINDHEARTS BUT STILL MY HEART (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 25 | 64 | THE PUSYCAT SERVICE (LP) | ARTIST UNKNOWN - THE PUSYCAT SERVICE (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 27 | 1 | IT'S ALL | ARTIST UNKNOWN - IT'S ALL (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| 28 | 16 | YOU HAVE KILLED ME | ARTIST UNKNOWN - YOU HAVE KILLED ME (ARTIST UNKNOWN/INTERSCOPE) | 1 | 1 |
| Chart Debut for new artists and explanations. *Below indicates recently deleted #1s. **Indicates New Release. | | | | | |
| ARTIST/SONG (Label) | | | | | |
| POP 100 AIRPLAY | | | | | |
| Song | | | | | |
| Hips Don't Lie (R&B) (9) | | | | | |
| Bad Boy (Remix) (90) (8) | | | | | |
| Save Me (Song) (83) | | | | | |
| Wings (Motown) (80) (9) | | | | | |
| What I Like (Song) (80) (8) | | | | | |
| I'm Gonna Be (Amazing) (79) (2) | | | | | |
| A Little Less Small Caroline, A Little | | | | | |
| More Touch Me (Song) (77) (2) | | | | | |
| I Wanna Sing That (Motown) (76) (9) | | | | | |
| Miracle (Motown) (84) (5) | | | | | |
| ADULT TOP 40 | | | | | |
| Unwritten (C) (90) (9) | | | | | |
| Walk Away (Motown) (83) (2) | | | | | |
| Who Says You Can't Be Home Alone (73) (5) | | | | | |
| Rockin' Around the Christmas Tree (70) (1) | | | | | |
| I'll Be Your Girl (Motown) (55) (2) | | | | | |
| The Real Thing (75) (7) | | | | | |
| Afterglow (Columbia) (81) (2) | | | | | |
| Nostalgia Memories (Of Me) (82) (2) | | | | | |
| ADULT CONTEMPORARY | | | | | |
| Unwritten (C) (72) (3) | | | | | |
| Like We Never Loved (All) (Warner Bros) (82) (2) | | | | | |
| While You Did You (Came To Love Me) (Columbia) (75) (2) | | | | | |
| Who Says You Can't Be Home Alone (73) (5) | | | | | |
| Cah Columbia (82) (2) | | | | | |
| MODERN ROCK | | | | | |
| Dani California (Warner Bros) (86) (2) | | | | | |
| Rough Landing, Holly (Capitol) (85) (2) | | | | | |
| A Little Less Small Caroline, A Little More Touch Me (Motown) (84) (5) | | | | | |
| El Manzana (Remix) (63) (2) | | | | | |
| I Wanna Sing That (Motown) (76) (9) | | | | | |

Billboard R&B/HIP-HOP MAY 13, 2006

TOP R&B/HIP-HOP ALBUMS

| WEEK | LAST WEEK | CHG. | ARTIST | TITLE | CHART | WEEKS ON CHART | LAST WEEK | CHG. | ARTIST | TITLE | CHART |
|------|-----------|------|-----------------------------|---|-------|----------------|-----------|------|----------------------------------|---------------------------------------|-------|
| 1 | NEW | 1 | AVANT | Director | 1 | 1 | NEW | 1 | JUELZ SANTANA | What The Gem's Been Missing! | 1 |
| 2 | 1 | 1 | RIHANNA | A Girl Like Me | 2 | 2 | 1 | 1 | KANYE WEST | Late Registration | 1 |
| 3 | 1 | 1 | GRANDE MUSICA ALIANTE | 3000* | 2 | 3 | 1 | 1 | LYFE JENNINGS | Hustle & Flow | 7 |
| 4 | 2 | 2 | LL COOL J | Todd Smith | 2 | 4 | 1 | 1 | SHOW N' TELL | Lyfe 266-192 | 32 |
| 5 | 3 | 4 | NE-YO | In My Own Words | 1 | 5 | 1 | 1 | BOY THUGS HARMONY | Blood, Sweet & Tears | 32 |
| 6 | 5 | 14 | CHAMIQUE | The Sound Of Silence | 1 | 6 | 1 | 1 | DAMIAN "JR. GONG" MARLEY | Greatest Hit | 38 |
| 7 | 4 | 3 | VARIOUS ARTISTS | NOW 21 | 2 | 7 | 1 | 1 | RAHEEM DEVAUGHN | Welcome To Jamrock | 4 |
| 8 | 6 | 1 | AMEL LARREQU | Morning | 9 | 8 | 1 | 1 | YOLANDA ADAMS | Day By Day | 4 |
| 9 | 5 | 1 | MARY J. BLIGE | The Breakthrough | 1 | 9 | 1 | 1 | JOHN LEGEND | Get Lifted | 4 |
| 10 | 9 | 1 | KEYSHIA COLE | The Way It Is | 1 | 10 | 1 | 1 | DAL | Down For Life | 4 |
| 11 | 7 | 10 | BUBBA SPARX | The Charm | 3 | 11 | 1 | 1 | BIRD THE BRICKLAYER | Power Struggle | 58 |
| 12 | 5 | 5 | GHOSTFACE KILLAH | FishScale | 2 | 12 | 1 | 1 | YOUNGBLOODZ | Everybody Know Me | 7 |
| 13 | 12 | 18 | SEAN PAUL | The Trinity | 4 | 13 | 1 | 1 | PURPLE RIBBON ALL-STARS | Big Boi Presents... Got Pimp! Vol. II | 6 |
| 14 | 11 | 13 | HEADLEY | In My Mind | 1 | 14 | 1 | 1 | PITBULL | Money Is Still A Major Issue | 4 |
| 15 | 15 | 15 | CHRIS BROWN | Chris Brown | 1 | 15 | 1 | 1 | TRIE YOUNGZ | I Gotta Make It | 6 |
| 16 | 21 | 21 | GREATEST LIL WAYNE | The Carter II | 1 | 16 | 1 | 1 | VARIOUS ARTISTS | Slow Motion 2 | 29 |
| 17 | 11 | 11 | JAMIE FOXX | Unpredictable | 1 | 17 | 1 | 1 | SCARFACE PRESENTS... THE PRODUCT | One Hund | 14 |
| 18 | 19 | 19 | DEM DEM BOYZ | On Top Of Our Game | 2 | 18 | 1 | 1 | GOAPELE | Change It All | 15 |
| 19 | 17 | 17 | THE CROWNS | The Heart Of The Street, Vol. 2 (I Am What I Am) | 1 | 19 | 1 | 1 | KINDRED THE FAMILY SOUL | In This Life... Together | 1 |
| 20 | 19 | 20 | E-40 | My Ghetto Report Card | 1 | 20 | 1 | 1 | 1 | 1 | 1 |
| 21 | 14 | 5 | CAM PONI PRESENTS DUKEDAGOD | Dipse: The Movement Moves On | 1 | 21 | 1 | 1 | 1 | 1 | 1 |
| 22 | 16 | 12 | JUVENIA | Reality Check | 1 | 22 | 1 | 1 | 1 | 1 | 1 |
| 23 | 20 | 21 | ANTHONY HAMILTON | Ain't Nobody Worryin' | 1 | 23 | 1 | 1 | 1 | 1 | 1 |
| 24 | 8 | 7 | PRINCE | 3121 | 1 | 24 | 1 | 1 | 1 | 1 | 1 |
| 25 | 26 | 25 | KIRK FRANKLIN | Hero | 4 | 25 | 1 | 1 | 1 | 1 | 1 |
| 26 | 22 | 14 | JAHMEI | Gheto Classics | 1 | 26 | 1 | 1 | 1 | 1 | 1 |
| 27 | 27 | 25 | THE MARIA | Most Known Unknown | 1 | 27 | 1 | 1 | 1 | 1 | 1 |
| 28 | 21 | — | PASTOR TROY | Say Tru | 21 | 28 | 1 | 1 | 1 | 1 | 1 |
| 29 | 20 | 29 | MARIA CAREY | The Emancipation Of Mimi | 1 | 29 | 1 | 1 | 1 | 1 | 1 |
| 30 | 23 | 23 | THE BLACK EYED PEAS | Monkey Business | 1 | 30 | 1 | 1 | 1 | 1 | 1 |
| 31 | 29 | 26 | T-PAIN | Reppo Terri Senga | 1 | 31 | 1 | 1 | 1 | 1 | 1 |
| 32 | 33 | 33 | THE BLACK EYED PEAS | Gheto Revolution | 1 | 32 | 1 | 1 | 1 | 1 | 1 |
| 33 | 23 | — | URBAN MYSTIC | Wood Work | 33 | 33 | 1 | 1 | 1 | 1 | 1 |
| 34 | 31 | 29 | DA BACKWUDZ | Let's Get It: Thug Motivation 101 | 1 | 34 | 1 | 1 | 1 | 1 | 1 |
| 35 | 34 | 34 | YOUNG JEEZY | My Homeies Part 2 | 1 | 35 | 1 | 1 | 1 | 1 | 1 |
| 36 | 24 | 28 | SCARFACE | Tyler Perry's Madea's Family Reunion | 4 | 36 | 1 | 1 | 1 | 1 | 1 |
| 37 | 30 | 24 | EMINEM | Curtain Call: The Hits | 2 | 37 | 1 | 1 | 1 | 1 | 1 |
| 38 | 32 | 32 | PAUL WALL | The People Champ | 1 | 38 | 1 | 1 | 1 | 1 | 1 |
| 39 | 37 | 32 | LUDACRIS AND DTP | Ludacris Presents: Disturbing The Peace | 1 | 39 | 1 | 1 | 1 | 1 | 1 |
| 40 | 36 | 34 | SOUNDTRACK | Get Rich Or Die Tryin' | 1 | 40 | 1 | 1 | 1 | 1 | 1 |
| 41 | 54 | 10 | THE FIVE | The Rising Tide | 28 | 41 | 1 | 1 | 1 | 1 | 1 |
| 42 | 38 | 41 | THE FIVE MINUTE SETTER | Mary Mary | 1 | 42 | 1 | 1 | 1 | 1 | 1 |
| 43 | 35 | 35 | THE VENOMOUS B.I.O. | Duets: The Final Chapter | 3 | 43 | 1 | 1 | 1 | 1 | 1 |
| 44 | 37 | 37 | REMY MA | There's Something About Remy: Based On A True Story | 7 | 44 | 1 | 1 | 1 | 1 | 1 |
| 45 | 45 | 45 | CHARLIE WILSON | Charlie, Last Name Wilson | 1 | 45 | 1 | 1 | 1 | 1 | 1 |
| 46 | 48 | 48 | FLOETRY | Flo' Ology | 2 | 46 | 1 | 1 | 1 | 1 | 1 |
| 47 | 41 | 42 | BUN-B | Frisa Yourself | 1 | 47 | 1 | 1 | 1 | 1 | 1 |
| 48 | 45 | 47 | DELL'S CHILD | #1's | 1 | 48 | 1 | 1 | 1 | 1 | 1 |
| 49 | 45 | 47 | KEM | Album II | 1 | 49 | 1 | 1 | 1 | 1 | 1 |
| 50 | 52 | 47 | RAY J | Rayitation | 1 | 50 | 1 | 1 | 1 | 1 | 1 |
| 51 | 51 | 55 | LIL' KIM | The Naked Truth | 3 | 51 | 1 | 1 | 1 | 1 | 1 |
| 52 | 46 | 40 | VAN HUNT | On The Jungle Floor | 32 | 52 | 1 | 1 | 1 | 1 | 1 |
| 53 | 46 | 40 | THE TWINS | U.S.A. Still United | 18 | 53 | 1 | 1 | 1 | 1 | 1 |
| 54 | 46 | 56 | WARREN G | In The Mid-Nite Hour | 15 | 54 | 1 | 1 | 1 | 1 | 1 |

TOP REGGAE ALBUMS

| WEEK | LAST WEEK | CHG. | ARTIST | TITLE | CHART | WEEKS ON CHART | LAST WEEK | CHG. | ARTIST | TITLE | CHART | | | |
|------|-----------|------|----------------------------|----------------------------|-----------------------|------------------|-----------|------|-------------|----------------------------------|--------------------------------------|-----------------------|----------------------------|---|
| 1 | 1 | 31 | SEAN PAUL | THE TRINITY | 1 | 1 | 1 | 1 | MATHIS YAHU | Youth | 1 | | | |
| 2 | 2 | 8 | THE MARLEY BROTHERS | Live At Studio 1 | 1 | 2 | 1 | 1 | 54 | SCARFACE | Live At Studio 1 | 1 | | |
| 3 | 3 | 4 | 4 | DAMIAN "JR. GONG" MARLEY | Welcome To Jamrock | 1 | 3 | 1 | 4 | SCARFACE PRESENTS... THE PRODUCT | Africa Unite: The Singles Collection | 1 | | |
| 4 | 4 | 34 | BOB MARLEY AND THE WAILERS | Gold | 1 | 4 | 1 | 1 | BUJU BANTON | Topps Of Top & Dirty Rhythms | 1 | | | |
| 5 | 5 | 29 | BOB MARLEY AND THE WAILERS | Dancehall Nice Again 2006 | 1 | 5 | 1 | 1 | 4 | VARIOUS ARTISTS | Dancehall Nice Again 2006 | 1 | | |
| 6 | 6 | 6 | BOB MARLEY AND THE WAILERS | Who You Fighting For? | 1 | 6 | 1 | 1 | 5 | UB40 | 20 Best Of Bob Marley | 1 | | |
| 7 | 7 | 1 | 7 | BOB MARLEY AND THE WAILERS | 20 Best Of Bob Marley | 1 | 7 | 1 | 6 | 7 | BOB MARLEY | 20 Best Of Bob Marley | 1 | |
| 8 | 8 | 1 | 8 | BUJU BANTON | Reali & Personal | 1 | 8 | 1 | 7 | 8 | SIZZLA | Ain't Gonna See Us | 1 | |
| 9 | 9 | 1 | 9 | 4 | VARIOUS ARTISTS | Reggae Gold 2005 | 1 | 9 | 9 | 14 | 14 | BOB MARLEY | Golden Legends: Bob Marley | 1 |
| 10 | 10 | 9 | 10 | 10 | 14 | 1 | 10 | 9 | 15 | 15 | 15 | WILLIE NELSON | Countrymee | 1 |

BETWEEN THE BULLETS: "RUMBLE" + billboard.com

AVANT: LIGHTS, CAMERA, ACTION

Avant sets the score for "Director," scoring his first No. 1 on Top R&B/Hip-Hop Albums (April 25) and "106 & Park" (April 27). And in-store appearances, along with help from AOL and BET, offered fans a preview.

"4 Minutes," which is four minutes longer than bullets at No. 10 on Hot R&B/Hip-Hop Songs with 31 million in audience and ranks No. 1 at five stations monitored by Nielsen BDS.

—Raphael George



MAY
13
2006

R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY

| WEEK | ARTIST | TITLE | RELEASER/PROMO LABEL |
|------|--------|-------|----------------------|
| 1 | 13 | 12 | 11 |
| 2 | 27 | 13 | 10 |
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Billboard R&B/HIP-HOP

MAY
13
2006HOT
R&B/HIP-HOP SONGS

| WEEK | SONG | ARTIST | INCHES | PEAK | WEEKS | ARTIST | INCHES | PEAK | WEEKS |
|------|--|---|--------|------|-------|---|--------|------|-------|
| 1 | WHAT YOU KNOW | Chris Brown featuring Lil Wayne | 10 | 1 | 13 | Chris Brown featuring Lil Wayne | 10 | 1 | 13 |
| 2 | BE WITHOUT YOU | Mary J. Blige | 10 | 2 | 13 | Mary J. Blige | 10 | 2 | 13 |
| 3 | IT'S GONE DOWN | Shawnee | 10 | 3 | 13 | Shawnee | 10 | 3 | 13 |
| 4 | GETIN' SOME | Kirk Franklin | 10 | 4 | 13 | Kirk Franklin | 10 | 4 | 13 |
| 5 | LOOKING FOR YOU | Chris Brown featuring Lil Wayne | 10 | 5 | 13 | Chris Brown featuring Lil Wayne | 10 | 5 | 13 |
| 6 | GREATEST | Chris Brown featuring Lil Wayne | 10 | 6 | 13 | Chris Brown featuring Lil Wayne | 10 | 6 | 13 |
| 7 | BE WITHOUT YOU | Mary J. Blige | 10 | 7 | 13 | Mary J. Blige | 10 | 7 | 13 |
| 8 | ENOUGH CRYIN' | Mary J. Blige featuring Brooklyn | 10 | 8 | 13 | Mary J. Blige featuring Brooklyn | 10 | 8 | 13 |
| 9 | LEAN INT'L. ROCK IT | Chris Brown featuring Lil Wayne & Busta Rhymes | 10 | 9 | 13 | Chris Brown featuring Lil Wayne & Busta Rhymes | 10 | 9 | 13 |
| 10 | TOUCH IT | Avant | 10 | 10 | 13 | Avant | 10 | 10 | 13 |
| 11 | 4 MINUTES | Avant | 10 | 11 | 13 | Avant | 10 | 11 | 13 |
| 12 | THE ONE THAT GOT AWAY | Avant | 10 | 12 | 13 | Avant | 10 | 12 | 13 |
| 13 | UNPREDICTABLE | Jemea Fox featuring Ludacris | 10 | 13 | 13 | Jemea Fox featuring Ludacris | 10 | 13 | 13 |
| 14 | SAY I | Christina Milian featuring Young Jeezy | 10 | 14 | 13 | Christina Milian featuring Young Jeezy | 10 | 14 | 13 |
| 15 | TEMPERATURE | Sean Paul | 10 | 15 | 13 | Sean Paul | 10 | 15 | 13 |
| 16 | TORN | LeToya Luckett | 10 | 16 | 13 | LeToya Luckett | 10 | 16 | 13 |
| 17 | CANT LET GO | Anthony Hamilton | 10 | 17 | 13 | Anthony Hamilton | 10 | 17 | 13 |
| 18 | POPPIN' MY COLLAR | Three 6 Mafia | 10 | 18 | 13 | Three 6 Mafia | 10 | 18 | 13 |
| 19 | SO NEW | Chris Brown featuring Lil Wayne & Busta Rhymes | 10 | 19 | 13 | Chris Brown featuring Lil Wayne & Busta Rhymes | 10 | 19 | 13 |
| 20 | NEW BODY | Bubba Sparxx featuring Ying Yang Twins & Cool Park | 10 | 20 | 13 | Bubba Sparxx featuring Ying Yang Twins & Cool Park | 10 | 20 | 13 |
| 21 | SO SICK | Chardineone featuring Keri Hilson | 10 | 21 | 13 | Chardineone featuring Keri Hilson | 10 | 21 | 13 |
| 22 | GOOD LUCK CHARM | Jagged Edge | 10 | 22 | 13 | Jagged Edge | 10 | 22 | 13 |
| 23 | LOVE | Keyshia Cole | 10 | 23 | 13 | Keyshia Cole | 10 | 23 | 13 |
| 24 | SHADES (IN A COLE) | Scoundrel featuring Burn B Gaines/B-SISTER | 10 | 24 | 13 | Scoundrel featuring Burn B Gaines/B-SISTER | 10 | 24 | 13 |
| 25 | SNAF Y FINGERS | Lil Jon featuring E-40 & Sean Paul of The YoungBloodz | 10 | 25 | 13 | Lil Jon featuring E-40 & Sean Paul of The YoungBloodz | 10 | 25 | 13 |
| 26 | MY MIND | Heather Morris | 10 | 26 | 13 | Heather Morris | 10 | 26 | 13 |
| 27 | YO (EXCUSE ME MISS) | Chris Brown | 10 | 27 | 13 | Chris Brown | 10 | 27 | 13 |
| 28 | SO SICK | Yo-Yo | 10 | 28 | 13 | Yo-Yo | 10 | 28 | 13 |
| 29 | WHOM | Chris Brown | 10 | 29 | 13 | Chris Brown | 10 | 29 | 13 |
| 30 | HUSTLIN' | Rick Ross | 10 | 30 | 13 | Rick Ross | 10 | 30 | 13 |
| 31 | SO WHAT | Felix McQueen | 10 | 31 | 13 | Felix McQueen | 10 | 31 | 13 |
| 32 | JUST CAME HERE TO CHILL | The Isley Brothers featuring Ronny J | 10 | 32 | 13 | The Isley Brothers featuring Ronny J | 10 | 32 | 13 |
| 33 | BEST FRIEND | 50 Cent & Olivia | 10 | 33 | 13 | 50 Cent & Olivia | 10 | 33 | 13 |
| 34 | HAVE A BIRD | Menz Cray | 10 | 34 | 13 | Menz Cray | 10 | 34 | 13 |
| 35 | GOTTA GO | Trey Songz | 10 | 35 | 13 | Trey Songz | 10 | 35 | 13 |
| 36 | FIND MYSELF IN YOU | Brian McKnight | 10 | 36 | 13 | Brian McKnight | 10 | 36 | 13 |
| 37 | HISTER | LeWayne | 10 | 37 | 13 | LeWayne | 10 | 37 | 13 |
| 38 | TELL ME WHEN TO GO | E-40 featuring Keri Hilson | 10 | 38 | 13 | E-40 featuring Keri Hilson | 10 | 38 | 13 |
| 39 | DO IT TO IT | Church featuring Sean Paul of The YoungBloodz | 10 | 39 | 13 | Church featuring Sean Paul of The YoungBloodz | 10 | 39 | 13 |
| 40 | I LOVE YOU | Chris Brown | 10 | 40 | 13 | Chris Brown | 10 | 40 | 13 |
| 41 | CONCEITED (THE S THERE'S SOMETHING ABOUT REMY) | Remy Ma | 10 | 41 | 13 | Remy Ma | 10 | 41 | 13 |
| 42 | OH WE | Tamia | 10 | 42 | 13 | Tamia | 10 | 42 | 13 |
| 43 | CHECK ON IT | Chris Brown featuring Lil Wayne | 10 | 43 | 13 | Chris Brown featuring Lil Wayne | 10 | 43 | 13 |
| 44 | I REFUSE | Urban Mystic | 10 | 44 | 13 | Urban Mystic | 10 | 44 | 13 |
| 45 | GRILLZ | Nafti | 10 | 45 | 13 | Nafti | 10 | 45 | 13 |
| 46 | I AM NOT MY HATE | Indra | 10 | 46 | 13 | Indra | 10 | 46 | 13 |
| 47 | GHETTO STORY | Cham | 10 | 47 | 13 | Cham | 10 | 47 | 13 |
| 48 | THE ONE YOU NEED | Megan Rocheel featuring Fabolous | 10 | 48 | 13 | Megan Rocheel featuring Fabolous | 10 | 48 | 13 |
| 49 | SHOULDER LEAN | Young Dro featuring T.I. | 10 | 49 | 13 | Young Dro featuring T.I. | 10 | 49 | 13 |
| 50 | Pretty Baby | Eric Banaul | 10 | 50 | 13 | Eric Banaul | 10 | 50 | 13 |
| 51 | GO GIFT | Jeff Majors featuring Kelly Price | 10 | 51 | 13 | Jeff Majors featuring Kelly Price | 10 | 51 | 13 |
| 52 | IM LUV (WIT A STRIPPER) | Paul Wall & T-Pain | 10 | 52 | 13 | Paul Wall & T-Pain | 10 | 52 | 13 |
| 53 | GRILLZ | Nafti | 10 | 53 | 13 | Nafti | 10 | 53 | 13 |
| 54 | I AM NOT MY HATE | Indra | 10 | 54 | 13 | Indra | 10 | 54 | 13 |
| 55 | THE ONE YOU NEED | Megan Rocheel featuring Fabolous | 10 | 55 | 13 | Megan Rocheel featuring Fabolous | 10 | 55 | 13 |
| 56 | SHOULDER LEAN | Young Dro featuring T.I. | 10 | 56 | 13 | Young Dro featuring T.I. | 10 | 56 | 13 |
| 57 | Pretty Baby | Eric Banaul | 10 | 57 | 13 | Eric Banaul | 10 | 57 | 13 |
| 58 | GO GIFT | Jeff Majors featuring Kelly Price | 10 | 58 | 13 | Jeff Majors featuring Kelly Price | 10 | 58 | 13 |

Artist
INCHESDem Franchize Boyz
Gucci Mane~~Travis~~ J

Lil Wayne

Dre

Rapé

Peul Wall

Kanye West

Juvenile

Lil Wayne

Remy Ma

Remy Ma

Jaheim

Kanye West

Juvenile

Lil Wayne

Remy Ma

Remy Ma

BETWEEN THE BULLETS: rgpge.billboard.com

BROWN SAYS 'GIMME,' RADIO GIVES

Chris Brown waves the Greatest Gainer Airplay banner with a 79% boost in audience, granting his third consecutive trip to the top 10 on Hot R&B/Hip-Hop. The 26-6 flight of "Gimme That" featuring Lil Wayne is also the biggest leap into the upper region since Ruben Studdard's 61-7 jump with "Superstar" in June 2003. Studdard's feat, however, was largely carried by his No. 1 bow on the single sales charts, while Brown's leap is boosted by 14 million impressions with 18 stations granting top 10 rotation. W.W.P New York leads the pack, posting 87 spins for tracking period that ended May 2.

—Raphael George



MAY
13
2006

COUNTRY Billboard

TOP COUNTRY ALBUMS

| THIS WEEK | LAST WEEK | LAST WEEK | ARTIST | ALBUM | Label | WEBSITE | TAKE | CHART |
|-----------|-----------|-----------|-----------------------|---|------------------|---------|----------------|-------|
| 1 | 1 | 1 | RASCAL FLATTS | WE ARE THE REASON | DEPTHAWAVE (P&G) | | Me And My Gang | 1 |
| 2 | 2 | 2 | TORY KEITH | WHITE TRASH WITH MONEY | Curb (1888) | | | 2 |
| 3 | 3 | 5 | TIM McGRAW | GREATEST HITS VOL 2: REFLECTED | Curb (1888) | | | 3 |
| 4 | 4 | 4 | JOHN JACOB | Precious Memories | Acclaim (1888) | | | 4 |
| 5 | 5 | 5 | CARRIE UNDERWOOD | Some Hearts | Curb (1888) | | | 5 |
| 6 | 6 | 7 | JOHNNY CASH | THE LEGEND OF JOHNNY CASH | Mercury (1888) | | | 6 |
| 7 | 7 | 8 | KEITH URBAN | BE HERE | Decca (1888) | | | 7 |
| 8 | 9 | 9 | RASCAL FLATTS | FEELS LIKE TODAY | Decca (1888) | | | 8 |
| 9 | 8 | 8 | KEITH URBAN | WALK THE LINE | Decca (1888) | | | 9 |
| 10 | 10 | 10 | JOSH TURNER | YOUR MAN | Decca (1888) | | | 10 |
| 11 | 11 | 11 | TRACE ADKINS | SONGS ABOUT ME | Capitol (1888) | | | 11 |
| 12 | 15 | 15 | DIANNE BENTLEY | MODERN DAY CRITTER | Capitol (1888) | | | 12 |
| 13 | 12 | 14 | BROOKS & DUNN | HILLBILLY DELUXE | Capitol (1888) | | | 13 |
| 14 | 15 | 15 | BRAD PAISLEY | TIME WELL WASTED | Capitol (1888) | | | 14 |
| 15 | 16 | 16 | AC/DC NASHVILLE | THE ROAD AND THE RADIO | MCA (1888) | | | 15 |
| 16 | 14 | 13 | KENNY CHESNEY | THE ROAD TO HERE | MCA (1888) | | | 16 |
| 17 | 17 | 22 | LITTLE BIG TOWN | THE LITTLE BIG TOWN | MCA (1888) | | | 17 |
| 18 | 18 | 17 | JASON ALDEAN | JOEY | MCA (1888) | | | 18 |
| 19 | 19 | 24 | KENNY ROGERS | WATER & BRIDGES | MCA (1888) | | | 19 |
| 20 | 21 | 23 | KENNY ROGERS | 21 HOURS ONE | MCA (1888) | | | 20 |
| 21 | 22 | 18 | TOBY KEITH | GREATEST HITS 2 | Decca (1888) | | | 21 |
| 22 | 24 | 26 | FAITH HILL | FAIRIES | Decca (1888) | | | 22 |
| 23 | 20 | 20 | SHAKETTA BROWN | PAY THE DEVIL | Decca (1888) | | | 23 |
| 24 | 24 | 26 | SHEENA MORGAN | FAIRIES | Decca (1888) | | | 24 |
| 25 | 20 | 20 | SUGARLAND | TWICE THE SPEED OF LIFE | Decca (1888) | | | 25 |
| 26 | 21 | 21 | THE LITTLE WILIES | THE LITTLE WILIES | Decca (1888) | | | 26 |
| 27 | 23 | 19 | WATER & BRIDGES | TOTALLY COUNTRY 4 | Decca (1888) | | | 27 |
| 28 | 29 | 27 | BILLY CIRRINGTON | DOIN' SOMETHIN' RIGHT | Decca (1888) | | | 28 |
| 29 | 30 | 33 | GARY ALLAN | TOUGH ALL OVER | Decca (1888) | | | 29 |
| 30 | 27 | 25 | MIRANDA LAMBERT | KEROSENE | Decca (1888) | | | 30 |
| 31 | 33 | 35 | TIM McGRAW | LIVE LIKE YOU'RE DYING | Decca (1888) | | | 31 |
| 32 | 28 | 29 | SHOOTER JENNINGS | ELECTRIC RODEO | Decca (1888) | | | 32 |
| 33 | 31 | 57 | GRETCHEN WILSON | HERE FOR THE PARTY | Decca (1888) | | | 33 |
| 34 | 34 | 30 | GEORGE STRAIT | 50 NUMBER ONES | Decca (1888) | | | 34 |
| 35 | 32 | 34 | ERIC CLAPTON | BLUES & GRASS | Decca (1888) | | | 35 |
| 36 | 34 | 29 | JEFF BATES | LEAVE THE LIGHT ON | Decca (1888) | | | 36 |
| 37 | 25 | 12 | GEORGE STRAIT | SOMEWHERE DOWN IN TEXAS | Decca (1888) | | | 37 |
| 38 | 39 | 35 | RON WHITE | YOU CAN'T FIX STUPID | Decca (1888) | | | 38 |
| 39 | 40 | 49 | FAITH HILL | GREATEST HITS 2 | Decca (1888) | | | 39 |
| 40 | 49 | 77 | SHANIA TWAIN | SOMETHING TO BE PROUD OF: THE BEST OF 1998-2005 | Decca (1888) | | | 40 |
| 41 | 41 | 41 | MONTGOMERY GENTRY | REESTER | Decca (1888) | | | 41 |
| 42 | 42 | 41 | SA RA EVANS | REST IN PEACE | Decca (1888) | | | 42 |
| 43 | 43 | 43 | GRETCHEN WILSON | ALL JACKED UP | Decca (1888) | | | 43 |
| 44 | 44 | 44 | BLAKE SHAW | BLAKE SHELLON'S B&G | Decca (1888) | | | 44 |
| 45 | 42 | 42 | MARTINA McBride | TIMELESS | Decca (1888) | | | 45 |
| 46 | 47 | 48 | LEANN RIMES | THIS WOMAN | Decca (1888) | | | 46 |
| 47 | 45 | 43 | BIG & RICH | HORSE OF A DIFFERENT COLOR | Decca (1888) | | | 47 |
| 48 | 44 | 47 | WILLIE NELSON | YOU DON'T KNOW ME: THE SONGS OF CINDY WALKER | Decca (1888) | | | 48 |
| 49 | 37 | 38 | ERIC CLAPTON | FORTUNE TELLER'S MELODY | Decca (1888) | | | 49 |
| 50 | 40 | 40 | BIG & RICH | COMIN' TO YOUR CITY | Decca (1888) | | | 50 |
| 51 | 50 | 64 | RANDY TRAVIS | GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE | Decca (1888) | | | 51 |
| 52 | 45 | 45 | REBA MCENTIRE | REBA #1's | Decca (1888) | | | 52 |
| 53 | 52 | 54 | MCA NASHVILLE | ANYWHERE BUT HERE | Decca (1888) | | | 53 |
| 54 | 51 | 51 | KEITH ANDERSON | THREE CHORD COUNTRY AND AMERICAN ROCK & ROLL | Decca (1888) | | | 54 |
| 55 | 51 | 51 | HANNAH WILLIAMS III | Straight To Hell | Decca (1888) | | | 55 |
| 56 | 51 | 51 | VAN ZANT | GET RIGHT WITH THE MAN | Decca (1888) | | | 56 |
| 57 | 51 | 51 | LARRY THE CABLE GUY | THE RIGHT TO BARE ARMS | Decca (1888) | | | 57 |
| 58 | 51 | 51 | JOHNNY WALKER COUNTRY | 16 BIGGEST HITS | Decca (1888) | | | 58 |
| 59 | 51 | 51 | JOHNNY WALKER COUNTRY | 16 BIGGEST HITS | Decca (1888) | | | 59 |

| THIS WEEK | LAST WEEK | LAST WEEK | ARTIST | ALBUM | Label | WEBSITE | TAKE | CHART |
|-----------|-----------|-----------|-------------------------------|---|-----------------|---------|---|-------|
| 56 | 57 | 55 | WAYLON JENNINGS | THE ULTIMATE COLLECTION: DISTRIBUTING LABEL (P&G) | ET MUSIC (1888) | | 16 BIGGEST HITS | 42 |
| 57 | 57 | 46 | TORY KEITH | WHITE TRASH WITH MONEY | Curb (1888) | | Black Cadillac | 1 |
| 58 | 58 | 61 | ROSANNE CASH | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | My Kind Of Livin' | 16 |
| 59 | 60 | 58 | CRAGG WALKER | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | John Corbett | 45 |
| 60 | 61 | 60 | KRIS KRISTOFFERSON | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | This Old Road | 38 |
| 61 | 62 | 60 | TRENT TOMLINSON | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Country Is My Rock | 26 |
| 62 | 59 | 57 | MICHAEL LEE AUSTIN | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Labor Pains | 63 |
| 63 | 64 | 57 | JOHN YOAKAM | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | The Very Best Of Dwight Yoakam | 18 |
| 64 | 63 | 63 | TRACY LAWRENCE | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Then & Now: The Hits Collection | 8 |
| 65 | 65 | 65 | ALISON KRAUSS + UNION STATION | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Lonely Runs Both Ways | 8 |
| 66 | 66 | 69 | JAMES JOHNSON | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | The Dollar | 20 |
| 67 | 67 | 71 | KENNY CHESNEY | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Be As You Are: Songs From An Old Blue Chair | 2 |
| 68 | 69 | 71 | VARIOUS ARTISTS | SONGS FROM AN OLD BLUE CHAIR (1888) | Capitol (1888) | | Country's Got Heart | 38 |
| 69 | 70 | 70 | BROOKS & DUNN | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | The Greatest Hits Collection II | 2 |
| 70 | 71 | 67 | TRISHA YEARWOOD | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Jasper County | 1 |
| 71 | 72 | 74 | JOHNNY CASH | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | THE LEGEND | 31 |
| 72 | 74 | 74 | JOHNNY CASH | JOHNNY CASH: 50TH ANNIVERSARY (1888) | Capitol (1888) | | KENNY ROGERS | 57 |
| 73 | 70 | 70 | RANDY TRAVIS | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Golden Legend: Kenny Rogers | 19 |
| 74 | 75 | 75 | SONGTHROWS | SONGTHROWS: 100 HITS (1888) | Capitol (1888) | | The Very Best Of Randy Travis | 32 |
| 75 | 76 | 73 | ALICE NUGENT | SONGTHROWS: 100 HITS (1888) | Capitol (1888) | | Larry The Cable Guy: Health Inspector | 32 |

| THIS WEEK | LAST WEEK | LAST WEEK | ARTIST | ALBUM | Label | WEBSITE | TAKE | CHART |
|-----------|-----------|-----------|---------------------------------|--|----------------|---------|--------------------------------|-------|
| 1 | 2 | 75 | ALISON KRAUSS + UNION STATION | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Lonely Runs Both Ways | 8 |
| 2 | 1 | 28 | NICKEL CREEK | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Why Should The Fire Die? | 1 |
| 3 | 5 | 33 | VARIOUS ARTISTS | GREEN DYE BLUE: PICKIN' ON GREEN ON DRY: A BLUEGRASS TRIBUTE | Capitol (1888) | | | |
| 4 | 1 | 40 | DOYLE LOWMYER & QUICKSILVER | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | He Lives In Me | 1 |
| 5 | 6 | 45 | BLUE HIGHWAY | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Lonesome Pine | 1 |
| 6 | 5 | 11 | SARAH HARMER | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | I'm A Mousie | 1 |
| 7 | 7 | 45 | KELLER WILLIAMS & THE KEELS | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Grass | 1 |
| 8 | 6 | 28 | RHONDA VINCENT AND THE RAGE | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Ragin' Live | 1 |
| 9 | 8 | 28 | CHERRYHOLMES | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Cherryholmes | 1 |
| 10 | 10 | 10 | THE WAYBACKS | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | From The Pasture To The Future | 1 |
| 11 | 9 | 7 | BRIAN SUTTON | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Not Too Far From The Tree | 1 |
| 12 | 11 | 12 | CLAIRE LYNN | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | New Day | 1 |
| 13 | 13 | 13 | VARIOUS ARTISTS | CELEBRATION OF LIFE: MUSICIANS AGAINST CHILDHOOD CANCER | Capitol (1888) | | | |
| 14 | 14 | 14 | RICKY SKAGGS & KENTUCKY THUNDER | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | Brand New Strings | 1 |
| 15 | 15 | 15 | ALEcia NUGENT | THE ULTIMATE COLLECTION (1888) | Capitol (1888) | | A Little Girl: A Big Four-Lane | 1 |

BETWEEN THE BULLETS: www.billboard.com

CMT SPECIAL 'PAYS' VAN'S GAINS

An increase of slightly more than 1,000 units is enough to crown Van Morrison's "Pay the Devil" (24-22) with Greatest Gains honors on Top Country Albums (\$8,000 copies), following four recent statewide shows and promotion for the premiere of "Van Morrison: One Night in Nashville." Filmed in black and white at Nashville's hallowed Ryman Auditorium, the special debut on CMT and should perk up sales in the next couple of weeks.

The Irish rocker played the Hollywood Bowl in Los Angeles April 21, followed by

—Wade Jessen



| WEEK | LAST | LAST | TITLE | ARTIST | IMPORT & NUMBER / PRODUCTION LABEL | WEEK | LAST | TITLE | ARTIST | IMPORT & NUMBER / PRODUCTION LABEL | | | |
|------|------|------|--|-----------------------------|------------------------------------|------|----------------------------|-----------------------------------|-------------------------|------------------------------------|----|------------------|------------------------------|
| 1 | 1 | 2 | WHO SAYS YOU CAN'T GO HOME | Bon Jovi | With Jennifer Nettles (COLUMBIA) | 2 | 3 | WHY | Jason Aldean (COLUMBIA) | 31 | 31 | LEAVE THE PIECES | The Wreckers (MCA NASHVILLE) |
| 2 | 3 | 4 | WHY HURTS THE MOST | Reba McEntire (COLUMBIA) | 32 | 33 | LEAVE THE PIECES | The Wreckers (MCA NASHVILLE) | | | | | |
| 3 | 2 | 5 | SETTLE FOR A SLOWDOWN | Dierks Bentley (COLUMBIA) | 33 | 41 | LEAVE THE PIECES | The Wreckers (MCA NASHVILLE) | | | | | |
| 4 | 6 | 6 | WHEREVER YOU ARE | Jack Ingram (COLUMBIA) | 34 | 40 | FINDIN' A GOOD MAN | John Denver (COLUMBIA) | | | | | |
| 5 | 7 | 7 | THE LITTLE ONE | LeAnn Rimes (COLUMBIA) | 35 | 40 | BRAND NEW GIRLFRIEND | Steve Holy (COLUMBIA) | | | | | |
| 6 | 8 | 8 | WHEN THE STARS GO BLUE | Tim McGraw (COLUMBIA) | 36 | 34 | NEVER MIND ME | Big & Rich (COLUMBIA) | | | | | |
| 7 | 9 | 9 | WHY (MAGNETIC SOMEDAY) | Joe Nichols (COLUMBIA) | 37 | 36 | NEVER GONE TO BE | Montgomery Gentry (COLUMBIA) | | | | | |
| 8 | 10 | 10 | LAST DAY OF MY LIFE | Phil Vassar (COLUMBIA) | 38 | 38 | I DON'T KNOW WHAT SHE SAID | Blaine Larsen (COLUMBIA) | | | | | |
| 9 | 11 | 11 | SUMMERTIME | Randy Orff (COLUMBIA) | 39 | 38 | THAT GIRL IS A COWBOY | GARTH BROOKS (COLUMBIA) | | | | | |
| 10 | 12 | 12 | THE SEASIDE'S OLD MEXICO | George Strait (COLUMBIA) | 40 | 35 | THE LAST OF IT DYING | Tim McGraw (COLUMBIA) | | | | | |
| 11 | 13 | 13 | THE WORLD | Brad Paisley (COLUMBIA) | 41 | 42 | THAT'S HOW WE GO WITH ME | John Denver (COLUMBIA) | | | | | |
| 12 | 14 | 14 | EVERYTHING I EVER TOLD YOU | Arista Nashville (COLUMBIA) | 42 | 44 | NEW STRINGS | Shalene Lambert (COLUMBIA) | | | | | |
| 13 | 15 | 15 | GET IT ONCE AND BE SOMEBODY | Brooks & Dunn (COLUMBIA) | 43 | 44 | SATISFIED | Ashley Monroe (COLUMBIA) | | | | | |
| 14 | 16 | 16 | LOVE DON'T OWN ME | Carrie Underwood (COLUMBIA) | 44 | 46 | HOLD ON TO MAKE NICE | Dixie Chickasaw (COLUMBIA) | | | | | |
| 15 | 17 | 17 | DO YOU HEAR ME? (SOMEDAY) | Toby Keith (COLUMBIA) | 45 | 47 | GOD ONLY CRIES | Diamond Rio (COLUMBIA) | | | | | |
| 16 | 18 | 18 | BELIEVE | Craig Morgan (COLUMBIA) | 46 | 48 | COALMIN' | Sara Evans (COLUMBIA) | | | | | |
| 17 | 19 | 19 | WHY (I DON'T WANT TO LET YOU DOWN) | Gary Allen (COLUMBIA) | 47 | 47 | SWING | Tracy Lawrence (COLUMBIA) | | | | | |
| 18 | 20 | 20 | DON'T FORGET TO REMEMBER ME | Reba McEntire (COLUMBIA) | 48 | 53 | EVERYBODY KNOWS | Dixie Chickasaw (COLUMBIA) | | | | | |
| 19 | 21 | 21 | GET IT ONCE AND BE SOMEBODY | Rodney Atkins (COLUMBIA) | 49 | 53 | THIS TIME AROUND | Cross Canadian Ragweed (COLUMBIA) | | | | | |
| 20 | 22 | 22 | I GOT YOU | Toby Keith (COLUMBIA) | 50 | 57 | A GOOD MAN | Emerson Drive (COLUMBIA) | | | | | |
| 21 | 23 | 23 | LIFE AIN'T ALWAYS BEAUTIFUL | Craig Morgan (COLUMBIA) | 51 | 51 | COUNTRY MUSIC LOVE SONG | Bomshel (COLUMBIA) | | | | | |
| 22 | 24 | 24 | POWER | Gary Allen (COLUMBIA) | 52 | 50 | KILL ME TO GET ME | John Denver (COLUMBIA) | | | | | |
| 23 | 25 | 25 | WE AND MY GANG | Reba McEntire (COLUMBIA) | 53 | NEW | HANK | Rio Grand (COLUMBIA) | | | | | |
| 24 | 26 | 26 | BRING IT ON HOME | Little Big Town (COLUMBIA) | 54 | 54 | GONE EITHER WAY | Merrill Osmond (COLUMBIA) | | | | | |
| 25 | 27 | 27 | IF YOU GO THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) | Rodney Atkins (COLUMBIA) | 55 | 59 | ANYWHERE BUT HERE | Reba McEntire (COLUMBIA) | | | | | |
| 26 | 28 | 28 | GREATEST A LITTLE TOO LATE | Toby Keith (COLUMBIA) | 56 | 57 | TENNESSEE GIRL | Sammy Kershaw (COLUMBIA) | | | | | |
| 27 | 29 | 29 | POLITICALLY UNCORRECT | Gretchen Wilson (COLUMBIA) | 57 | 56 | WHAT'S UP WITH THAT | Scotty Emerick (COLUMBIA) | | | | | |
| 28 | 30 | 30 | I CAN'T UNDO YOU | Kenny Rogers (COLUMBIA) | 58 | 58 | SWING | Ronnie Milsap (COLUMBIA) | | | | | |
| 29 | 31 | 31 | HOW ABOUT YOU | Eric Church (COLUMBIA) | 59 | 54 | SWING | Tracy Lawrence (COLUMBIA) | | | | | |
| 30 | 32 | 32 | DOWN IN MISSISSIPPI (UP TO NO GOOD) | Sugarland (COLUMBIA) | 60 | 54 | SWING | Tracy Lawrence (COLUMBIA) | | | | | |
| 31 | 33 | 33 | WHY, WHY, WHY | Billy Currington (COLUMBIA) | | | | | | | | | |
| 32 | 34 | 34 | FAVORITE STATE OF MIND | Josh Gracin (COLUMBIA) | | | | | | | | | |
| 33 | 35 | 35 | ON AGAIN, ON AGAIN | Travis Wilson (COLUMBIA) | | | | | | | | | |



★ HITPREDICTOR

Artist: [Artist Search](#)

Chart Rank

Artist: [Artist Search](#)

COUNTRY

Who Says You Can't Go Home (B17)

World Awaits (B17)

Reba McEntire (B17)

The Lucky One (B17)

Something's Gotta Give (C16)

When The Stars Go Blue (C16)

Bon Jovi (C16)

Reba McEntire (B17)

Last Day Of My Life (C16)

Something's Gotta Give (B16)

Reba McEntire (B16)

MAY
13
2006

LATIN Billboard

HOT LATIN SONGS

| SONG | ARTIST | TITLE | LAST WEEK | PEAK | WEEKS ON CHART | ARTIST | IMPORT / PROMOTIONAL | LAST WEEK | PEAK | WEEKS ON CHART | ARTIST | IMPORT / PROMOTIONAL | |
|------|-----------------------------|------------------------------------|-----------|------|----------------|--------|----------------------|-----------------------|------|----------------|--------|----------------------|------------------|
| 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 2 | HIPS DON'T LIE | Shakira Feat. Shakira | 2 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 3 | GAILE | Tito El Bambino | 3 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 4 | DOWN | Rakim & Kenny | 4 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 5 | MACHUCANDO | Dee Why Yankee | 5 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 6 | LLAME PA VERDE | Wisin & Yandel | 6 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 7 | ROMPE | Daddy Yankee | 7 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 8 | UN BESO | Avantura | 8 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 9 | LO QUE ME GUSTA A MI | Shakira Feat. Shakira | 9 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 10 | ALIADO DEL TIEMPO | Mariano Barba | 10 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 11 | ALGO DE MI | Conjunto Primavera | 11 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 12 | TEMPERATURA | Seal | 12 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 13 | UNO Y OTRO (SALVADOREÑO) | Alejandra Guzman | 13 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 14 | NOCHE DE SEXO | Wisin & Yandel Feat. Shakira | 14 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 15 | TE ECHO DE MENOS | Chayanne | 15 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 16 | ANGELITO | Don Omar | 16 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 17 | LIBERTAD | Laureano | 17 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 18 | UNO Y OTRO IS EQUAL A TRES | Jarabeam | 18 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 19 | SEÑOR LOCUTOR | Los Tigres Del Norte | 19 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 20 | DEJATE LLORAR | Sin Bandera | 20 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 21 | DEJATE LLORAR | Ricky Martin | 21 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 22 | DIAMOND GIRL | Conjunto Primavera | 22 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 23 | COMO SI NO HUBIERAMOS AMADO | Laura Pausini | 23 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 24 | LIBERTAD | Hay Queen | 24 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 25 | COMO UNA (BARRERA DE AMOR) | Normal | 25 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 26 | ALICIA VILLAREAL | Orgullo De Mujer | 26 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 27 | DADDY YANKEE | Bario Fino | 27 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 28 | VARIOUS ARTISTS | Nuestro Amor | 28 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 29 | DEJATE LLORAR | Patí Mundo | 29 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 30 | TI TO TI BAMBINO | Top Of The Line | 30 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 31 | VARIOUS ARTISTS | Singre Nueva | 31 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 32 | DON RAMON | De Hinen Presents Reggaeton Latino | 32 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 33 | ANAIAS | Antígo Yo | 33 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 34 | TI TO TI BAMBINO | Arreaga De Ley Rell 2 | 34 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 35 | WISIN & YANDEL | Patí Mundo | 35 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 36 | RODOLFO DURCAL | Top Of The Line | 36 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 37 | TI TO TI BAMBINO | Conjunto Primavera | 37 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 38 | VARIOUS ARTISTS | Siempre Así | 38 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 39 | DADDY YANKEE | Fusión Oral Vol. 1 | 39 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 40 | VARIOUS ARTISTS | Úndulos | 40 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 41 | WISIN & YANDEL | Rebelde | 41 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 42 | RODOLFO DURCAL | Rebelde | 42 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 43 | REGGAEATON NINOS | Reggaeton Ninos Vol. 1 | 43 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 44 | RAKIM & KENY | Masterpiece: Nuestra Doña Maestra | 44 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 45 | MONCHY & ALEXANDRA | Exitos Y Mas | 45 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 46 | SHAKIRA | Fusión Oral Vol. 1 | 46 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 47 | VARIOUS ARTISTS | Úndulos | 47 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 48 | TI TO TI BAMBINO | Rebelde | 48 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 49 | JAMES | Mi Señora | 49 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |
| 50 | ANNA GABRIEL | Históricas De Una Reina | 50 | 1 | 1 | 1 | LO QUE LAS COSAS | Shakira Feat. Shakira | 1 | 1 | 9 | 1 | LO QUE LAS COSAS |



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Broadcast Data
Systems

Nielsen
SoundScan

LATIN

A LATIN AIRPLAY

POP

| LAST WEEK | WEEK | TITLE | ARTIST | RIGHTS HOLDER / DISTRIBUTING LABEL |
|-----------|------|------------------------------------|-------------------------------------|------------------------------------|
| 1 | 1 | VOLVERTE A AMAR | ANITA BUDAFKUS (SONY BMG NORTE) | |
| 2 | 2 | LO QUE SON LAS COSAS | ANITA BUDAFKUS (SONY BMG NORTE) | |
| 3 | 3 | LO QUE ME GUSTA A MI | ANITA BUDAFKUS (SONY BMG NORTE) | |
| 4 | 4 | TE ECHO DE MENOS | CHAYNE (SONY BMG NORTE) | |
| 5 | 5 | QUE ALICAN LA VIDA | CHAYNE (SONY BMG NORTE) | |
| 6 | 6 | DEJATE LLEVAR | CHAYNE (SONY BMG NORTE) | |
| 7 | 7 | COMO SI NO HUBIERAM AMADO | CHAYNE (SONY BMG NORTE) | |
| 8 | 8 | LUCHA FERIA (SONY LATINA) | | |
| 9 | 9 | UNO Y UNO ES IGUAL A TRES | CHAYNE (SONY BMG NORTE) | |
| 10 | 10 | POR UNA MUJER | CHAYNE (SONY BMG NORTE) | |
| 11 | 11 | QUE NO ME TRAGO | CHAYNE (SONY BMG NORTE) | |
| 12 | 12 | LA VIDA EN UN DIA (SONY BMG NORTE) | | |
| 13 | 13 | SUELTA MI MANO | CHAYNE (SONY BMG NORTE) | |
| 14 | 14 | QUE VIDA LA MIA | CHAYNE (SONY BMG NORTE) | |
| 15 | 15 | UNA MAMA (SONY BMG NORTE) | | |
| 16 | 16 | AUN MUY ALGO | CHAYNE (SONY BMG NORTE) | |
| 17 | 17 | DIGOS DE CIELO | EL BING DE MONTERO (VENETIA LATINA) | |

TROPICAL

| LAST WEEK | WEEK | TITLE | ARTIST | RIGHTS HOLDER / DISTRIBUTING LABEL |
|-----------|------|--|----------------------------------|------------------------------------|
| 1 | 1 | CALE | TIKI Y SABRINA (SONY LATINA) | |
| 2 | 2 | TU ME MEJOR ME | ANTONIO VILLELLA (SONY LATINA) | |
| 3 | 3 | NUESTRO AMOR SE HA VUELTO AYER | NOCHINAS (SONY LATINA) | |
| 4 | 4 | FRANCESA | FRANCESA (SONY LATINA) | |
| 5 | 5 | SE LE VE | FRANCESA (SONY LATINA) | |
| 6 | 6 | QUE NO ME PAREZCA ESTUPIDO | FRANCESA (SONY LATINA) | |
| 7 | 7 | MACHUCANDO | DADDY YANKEE (CARTEL INTERDISCO) | |
| 8 | 8 | ALAS DE LA NOCHE | DADDY YANKEE (CARTEL INTERDISCO) | |
| 9 | 9 | SOLOAMENTE UNA NOCHE | DADDY YANKEE (CARTEL INTERDISCO) | |
| 10 | 10 | LO QUE SON LAS COSAS | ABAB (SONY LATINA) | |
| 11 | 11 | NOCHE DE SEXO | ABAB (SONY LATINA) | |
| 12 | 12 | LA RUMBA | ABAB (SONY LATINA) | |
| 13 | 13 | A LAS MUJERES (AT) QUITA LAS TENTACIONES | ABAB (SONY LATINA) | |
| 14 | 14 | QUE PENA TIA Y QUITA BANDA (AT) | ABAB (SONY LATINA) | |
| 15 | 15 | LLAME PA' VERTE | ABAB (SONY LATINA) | |
| 16 | 16 | AY ANDO, CUANDO HABLAN LAS MIRADAS | ABAB (SONY BMG NORTE) | |
| 17 | 17 | NO ES LA NOVELA | ABAB (SONY LATINA) | |

REGIONAL MEXICAN

| LAST WEEK | WEEK | TITLE | ARTIST | RIGHTS HOLDER / DISTRIBUTING LABEL |
|-----------|------|--------------------------------|----------------------------------|------------------------------------|
| 1 | 1 | ALIADO DEL TIEMPO | ALIADO MARA (INTERDISCO) | |
| 2 | 2 | ALGO DE MI | ALICIA VILLARREAL (INTERDISCO) | |
| 3 | 3 | SEÑOR LOCUTOR | LOS TINOS DEL HOGAR (INTERDISCO) | |
| 4 | 4 | QUE LAS COSAS SE QUITEN | ALICIA VILLARREAL (INTERDISCO) | |
| 5 | 5 | DE CONTRABANDO | ALICIA VILLARREAL (INTERDISCO) | |
| 6 | 6 | NO PUEDO OLVIDARTE | BITO Y LOS CANARIOS (INTERDISCO) | |
| 7 | 7 | QUE LAS COSAS VAN A ARREPENTIR | BITO Y LOS CANARIOS (INTERDISCO) | |
| 8 | 8 | VIVA EL AMOR | BITO Y LOS CANARIOS (INTERDISCO) | |
| 9 | 9 | PARA QUE REGRESES | BITO Y LOS CANARIOS (INTERDISCO) | |
| 10 | 10 | SI TU FUERAS TU AMOR | BITO Y LOS CANARIOS (INTERDISCO) | |
| 11 | 11 | ADIOS A MI AMANTE | BITO Y LOS CANARIOS (INTERDISCO) | |
| 12 | 12 | QUE NO ME DULE | BITO Y LOS CANARIOS (INTERDISCO) | |
| 13 | 13 | PAVOS LOGO | BITO Y LOS CANARIOS (INTERDISCO) | |
| 14 | 14 | PENSANDO EN TI | BITO Y LOS CANARIOS (INTERDISCO) | |
| 15 | 15 | LO QUE SON LAS COSAS | BITO Y LOS CANARIOS (INTERDISCO) | |

B LATIN ALBUMS

POP

| LAST WEEK | WEEK | ARTIST | TITLE | RIGHTS HOLDER / DISTRIBUTING LABEL |
|-----------|------|------------------------------------|-----------------------------|------------------------------------|
| 1 | 1 | ARTIST UNKNOWN | ARTIST UNKNOWN (INTERDISCO) | |
| 2 | 2 | VARIOUS ARTISTS | ARTIST UNKNOWN (INTERDISCO) | |
| 3 | 3 | RODRIGO BRYNDS | ARTIST UNKNOWN (INTERDISCO) | |
| 4 | 4 | CONJUNTO PRIMAVERA | ARTIST UNKNOWN (INTERDISCO) | |
| 5 | 5 | RAMON AVALA Y SUS BRAVOS DEL NORTE | ARTIST UNKNOWN (INTERDISCO) | |
| 6 | 6 | GUARANIES DEL AMOR | ARTIST UNKNOWN (INTERDISCO) | |
| 7 | 7 | LILA DOWNE | ARTIST UNKNOWN (INTERDISCO) | |
| 8 | 8 | MARIANO BARBA | ARTIST UNKNOWN (INTERDISCO) | |
| 9 | 9 | LOS CANTINEROS | ARTIST UNKNOWN (INTERDISCO) | |
| 10 | 10 | VALENTIN ELIZALDE | ARTIST UNKNOWN (INTERDISCO) | |
| 11 | 11 | LOS TIGRES DEL NORTE | ARTIST UNKNOWN (INTERDISCO) | |

BILLBOARD DANCE

HOT DANCE CLUB PLAY

| LAST WEEK | WEEK | ARTIST | TITLE | RIGHTS HOLDER / NUMBER / DISTRIBUTION LABEL |
|-----------|------|---|-----------------------------|---|
| 1 | 1 | SOS (LA MEJICAN) CHRISS COX MIXES) | FALLING APART | ARTIST UNKNOWN (INTERDISCO) |
| 2 | 2 | I WANT MORE (CLING ON TO ME) | ARTIST UNKNOWN (INTERDISCO) | |
| 3 | 3 | THE WINGS (THEME FROM BROKEBACK MOUNTAIN) | ARTIST UNKNOWN (INTERDISCO) | |
| 4 | 4 | KISS YOU | ARTIST UNKNOWN (INTERDISCO) | |
| 5 | 5 | SAY IT AGAIN (D. MORALES MIXES) | ARTIST UNKNOWN (INTERDISCO) | |
| 6 | 6 | IT MAKES A DIFFERENCE | ARTIST UNKNOWN (INTERDISCO) | |
| 7 | 7 | BALI KAVU (RODRIGO CHRIS COX J. MILES) | ARTIST UNKNOWN (INTERDISCO) | |
| 8 | 8 | SO SPECIAL (STRUT EPICPHONE MM PROJECT MIXES) | ARTIST UNKNOWN (INTERDISCO) | |
| 9 | 9 | OOH LA LA (INTERDISCO) | ARTIST UNKNOWN (INTERDISCO) | |
| 10 | 10 | MONKEY RIDERS | ARTIST UNKNOWN (INTERDISCO) | |
| 11 | 11 | SWELL FELL (INTERDISCO) | ARTIST UNKNOWN (INTERDISCO) | |
| 12 | 12 | KISS THE SKY | ARTIST UNKNOWN (INTERDISCO) | |
| 13 | 13 | LOVE WILL FIND A WAY | ARTIST UNKNOWN (INTERDISCO) | |
| 14 | 14 | GUMBA (KUMBA KINGZ) | ARTIST UNKNOWN (INTERDISCO) | |
| 15 | 15 | CONTRARIO (J. MILES) | ARTIST UNKNOWN (INTERDISCO) | |
| 16 | 16 | FEVER (L.E.X. MILES) | ARTIST UNKNOWN (INTERDISCO) | |
| 17 | 17 | THE ONE THAT'S AWAY | ARTIST UNKNOWN (INTERDISCO) | |
| 18 | 18 | STARS ABOVE US | ARTIST UNKNOWN (INTERDISCO) | |
| 19 | 19 | WE ARE GOLD (INTERDISCO) | ARTIST UNKNOWN (INTERDISCO) | |
| 20 | 20 | FASTER KILL PUSSYCAT | ARTIST UNKNOWN (INTERDISCO) | |
| 21 | 21 | LOVE (INTERDISCO) | ARTIST UNKNOWN (INTERDISCO) | |
| 22 | 22 | MAKIN' A MOVE ON ME | ARTIST UNKNOWN (INTERDISCO) | |
| 23 | 23 | BRING IT ON | ARTIST UNKNOWN (INTERDISCO) | |
| 24 | 24 | GLORY OF LIFE | ARTIST UNKNOWN (INTERDISCO) | |
| 25 | 25 | IMAGINE | ARTIST UNKNOWN (INTERDISCO) | |
| 26 | 26 | HELLO | ARTIST UNKNOWN (INTERDISCO) | |
| 27 | 27 | WALK AWAY | ARTIST UNKNOWN (INTERDISCO) | |
| 28 | 28 | WALK AWAY (L.A. 45) | ARTIST UNKNOWN (INTERDISCO) | |
| 29 | 29 | I AM NOT MY HAIR | ARTIST UNKNOWN (INTERDISCO) | |
| 30 | 30 | DANCE IN MY BLOOD | ARTIST UNKNOWN (INTERDISCO) | |
| 31 | 31 | INCREDIBLE | ARTIST UNKNOWN (INTERDISCO) | |
| 32 | 32 | WE ARE GOLD (INTERDISCO) | ARTIST UNKNOWN (INTERDISCO) | |
| 33 | 33 | BE WITHOUT YOU | ARTIST UNKNOWN (INTERDISCO) | |

TOP ELECTRONIC ALBUMS

| LAST WEEK | WEEK | ARTIST | TITLE | RIGHTS HOLDER / NUMBER / DISTRIBUTION LABEL |
|-----------|------|--------------------|-----------------------------|---|
| 1 | 1 | THE STREETS | ARTIST UNKNOWN (INTERDISCO) | |
| 2 | 2 | GORILLAZ | DEMIAN DAVIS (INTERDISCO) | |
| 3 | 3 | DAFT PUNK | CHRIS LEWIS (INTERDISCO) | |
| 4 | 4 | SHIA WANTS REVENGE | CHRIS LEWIS (INTERDISCO) | |
| 5 | 5 | CASCADA | CHRIS LEWIS (INTERDISCO) | |
| 6 | 6 | THE STREETS | CHRIS LEWIS (INTERDISCO) | |
| 7 | 7 | IMOGHEN HEAP | CHRIS LEWIS (INTERDISCO) | |
| 8 | 8 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 9 | 9 | MADEON | CHRIS LEWIS (INTERDISCO) | |
| 10 | 10 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 11 | 11 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 12 | 12 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 13 | 13 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 14 | 14 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 15 | 15 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 16 | 16 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 17 | 17 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 18 | 18 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 19 | 19 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 20 | 20 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 21 | 21 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 22 | 22 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 23 | 23 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 24 | 24 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 25 | 25 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 26 | 26 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 27 | 27 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 28 | 28 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 29 | 29 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 30 | 30 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 31 | 31 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 32 | 32 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 33 | 33 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 34 | 34 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 35 | 35 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 36 | 36 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 37 | 37 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 38 | 38 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 39 | 39 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 40 | 40 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |
| 41 | 41 | DEPECHE MODE | CHRIS LEWIS (INTERDISCO) | |

HOT DANCE AIRPLAY

| LAST WEEK | WEEK | ARTIST | TITLE | RIGHTS HOLDER / NUMBER / DISTRIBUTION LABEL |
|-----------|------|----------------------|--|---|
| 1 | 1 | SORRY | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 2 | 2 | ROCKIN' CHOPS | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 3 | 3 | OOH LA LA | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 4 | 4 | WAITING | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 5 | 5 | DEAR DADDY | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 6 | 6 | DEAR DADDY | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 7 | 7 | FASTER KILL PUSSYCAT | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 8 | 8 | SORRY | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 9 | 9 | KISS THE SKY | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 10 | 10 | UNWRITTEN | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 11 | 11 | DANCIN' | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 12 | 12 | HIGH DIVE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 13 | 13 | WATERMAN | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 14 | 14 | GEORGE A COSTA | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 15 | 15 | THE PRODIGY | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 16 | 16 | LAIR | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 17 | 17 | STUPID GIRLS | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 18 | 18 | STUPID GIRLS | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 19 | 19 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 20 | 20 | SO SPECIAL | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 21 | 21 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 22 | 22 | EVERY SINGL | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 23 | 23 | EVERY SINGL | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 24 | 24 | ALONE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 25 | 25 | LOVE OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 26 | 26 | LOVE OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 27 | 27 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 28 | 28 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 29 | 29 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 30 | 30 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 31 | 31 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 32 | 32 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 33 | 33 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 34 | 34 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 35 | 35 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 36 | 36 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 37 | 37 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 38 | 38 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 39 | 39 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 40 | 40 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 41 | 41 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 42 | 42 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 43 | 43 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 44 | 44 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 45 | 45 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 46 | 46 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 47 | 47 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 48 | 48 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 49 | 49 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |
| 50 | 50 | STORY OF MY LIFE | WALK AWAY (NED GARDINER FEAT. JEFF HAMILTON) | |

MAY
13
2006

HITS OF THE WORLD Billboard

JAPAN
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | NEW | 1 | 1 | 1 | 1 |
| 2 | 1 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 2 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 10 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(JAPANESE RELEASE) MAY 12, 2006

FRANCE
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(FRENCH RELEASE) MAY 12, 2006

ITALY
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 7 | 7 | 10 | 7 | 7 |

(ITALIAN RELEASE) MAY 12, 2006

NORWAY
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(NORWEGIAN RELEASE) MAY 12, 2006

DENMARK
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(DENISH RELEASE) MAY 12, 2006

UNITED KINGDOM
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(OFFICIAL UK CHARTS CO.) APRIL 26, 2006

GERMANY
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(INDIA CHARTS) MAY 12, 2006

EURO
DIGITAL TRACKS

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(INDIAN AMERICAN INTERNATIONAL) MAY 12, 2006

AUSTRALIA
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(AUSTRALIA) APRIL 29, 2006

MEXICO
ALBUMS

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(MEXICO) MAY 3, 2006

THE NETHERLANDS
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(NETHERLANDS CHARTS) APRIL 29, 2006

DENMARK
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(DENISH RELEASE) MAY 12, 2006

PORTUGAL
ALBUMS

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(NETHERLANDS CHARTS) APRIL 29, 2006

GREECE
SINGLES

| THE WEEK | LAST WEEK | LAST WEEK | THIS WEEK | LAST WEEK | LAST WEEK |
|----------|-----------|-----------|-----------|-----------|-----------|
| 1 | 1 | 1 | 1 | 1 | 1 |
| 2 | 2 | 2 | 2 | 2 | 2 |
| 3 | 3 | 3 | 3 | 3 | 3 |
| 4 | 4 | 4 | 4 | 4 | 4 |
| 5 | 5 | 5 | 5 | 5 | 5 |
| 6 | 6 | 6 | 6 | 6 | 6 |
| 7 | 7 | 7 | 7 | 7 | 7 |
| 8 | 8 | 8 | 8 | 8 | 8 |
| 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 |

(NETHERLANDS CHARTS) APRIL 29, 2006

EURO

EUROCHARTS

SINGLE SALES

THESE SALES ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 26 EUROPEAN COUNTRIES.

MAY 5, 2006

1 SOS CRAZY

2 NEW CHARLS BAMILLY (TOWNSEND/ATLANTIC)

3 LA COULETTE

4 NEW WORLD HOLD ON (WITH THE BOSTON PHILHARMONIC YANNIS PRODUCER)

5 NEW DON'T LET IT GET YOU DOWN (WITH LINDA RONSTADT)

6 NEW ONE (IF I BLAZED IT) FEAT. MATT CRITCHFIELD/SEETHER

7 STUPID GIRLS (WITH LINDA RONSTADT)

8 NEW BEEP (THE POWER DRILL) FEAT. WILL I AM/INTERSCOPE

9 BECAUSE OF YOU (WITH LINDA RONSTADT)

10 NEW FROM PARIS TO BERLIN (INTERSCOPE RECORDS/INTERSCOPE)

11 NEW LE CHANTEUR (WITH LINDA RONSTADT)

12 NEW PUNK SCOPS (WITH INTERSCOPE)

13 NEW I STILL BURN (WITH LINDA RONSTADT)

14 NEW NO NO NEVER (WITH LINDA RONSTADT)

15 NEW TEAM LIGHTNING (WITH LINDA RONSTADT)

16 NEW SO SICK (WITH LINDA RONSTADT)

17 NEW STEADY AS SHE GOES (WITH LINDA RONSTADT)

18 NEW

ALBUMS

MAY 2, 2006

1 NEW BRUCE SPRINGSTEEN THE WORLDS A TURNIN' (COLUMBIA)

2 NEW MARK KNOPFLER EMMYLUO HARRIS ALL THE RUMOURING WEALTHY

3 NEW SILBERMUND

4 NEW CHARLS BARKLEY (T. KELLY/ATLANTIC)

5 NEW I'LL NEVER LEAVE YOU (TOWNSEND/ATLANTIC)

6 NEW MASSIVE ATTACK (WITH LINDA RONSTADT)

7 NEW REAMONIA (WITH LINDA RONSTADT)

8 NEW SHAYNE WARD (WITH LINDA RONSTADT)

9 NEW KELLY CLARKSON (WITH LINDA RONSTADT)

10 NEW JAMES BLUNT BACK TO BED (ATLANTIC)

11 NEW MADONNA (WITH LINDA RONSTADT)

12 NEW GOTAN PROJECT (INTERSCOPE/INTERSCOPE)

13 NEW KATIE HERZOG (WITH PEST/INTERSCOPE)

14 NEW RIHANNA (WITH LINDA RONSTADT)

15 NEW ANDREA BERG (SPLITTERNTERRA)

RADIO AIRPLAY

MAY 2, 2006

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL

1 SOS

2 NEW HIPS DON'T LIE (SHAWN PRICE/RYCO JEAN/THIN LINC)

3 NEW BECAUSE OF YOU (WITH LINDA RONSTADT)

4 NEW STUPID GIRLS (WITH LINDA RONSTADT)

5 NEW SO SICK (WITH LINDA RONSTADT)

6 NEW CRAZY (WITH LINDA RONSTADT)

7 NEW DANI CAN (ORINA (WITH LINDA RONSTADT))

8 NEW PUT YOUR RECORDS ON (COMING BACK TO YOU/INTERSCOPE)

9 NEW JAMES BLUNT (WITH LINDA RONSTADT)

10 NEW ANDREA BERG (JAZZ/INTERSCOPE/INTERSCOPE)

11 NEW CHECK ON IT (INTERSCOPE/INTERSCOPE)

12 NEW THE BLACK KEYS (WITH LINDA RONSTADT)

13 NEW A DIO LE PIDO (INTERSCOPE/INTERSCOPE)

14 NEW ADVERTISING SPACE (INTERSCOPE/INTERSCOPE)

15 NEW MARY J. BLIGE (MATT CRITCHFIELD/INTERSCOPE)

16 NEW

17 NEW MARY J. BLIGE (MATT CRITCHFIELD/INTERSCOPE)

18 NEW

19 NEW MARY J. BLIGE (MATT CRITCHFIELD/INTERSCOPE)

20 NEW

21 NEW MARY J. BLIGE (MATT CRITCHFIELD/INTERSCOPE)

22 NEW

23 NEW MARY J. BLIGE (MATT CRITCHFIELD/INTERSCOPE)

24 NEW

25 NEW MARY J. BLIGE (MATT CRITCHFIELD/INTERSCOPE)

SALES DATA COMPILED BY

Nielsen
SoundScan

Billboard

ALBUMS

MAY 12
2006

TOP JAZZ

LAST WEEK / THIS WEEK

WEEKS ON CHART

TOP DVD SALES

| THE | WEEK | LAST | WEEK | TITLE | ARTIST / BAND / GROUP / RECORD LABEL / NUMBER / PRICE | PRINCIPAL PERFORMERS | CHART | SALES |
|-----|------|------|------|--|---|----------------------|-------|-----------|
| 1 | 2 | 1 | 2 | 1 HOTEL | JAY HORNSDORF/DEREK RICHARDSON | | CHART | 1,000,000 |
| 2 | 3 | 2 | 3 | 2 FUN WITH DICK AND JANE | JIM CARREY/TAXI LEAP | | CHART | 900,000 |
| 3 | 1 | 3 | 2 | 3 THE CHRONICLES OF NARNIA (FULL SCREEN) | GEORGE HENLEY/SKANDAR KEYNES | | CHART | 800,000 |
| 4 | 2 | 4 | 3 | 4 THE CHRONICLES OF NARNIA (WIDESCREEN) | GEORGE HENLEY/SKANDAR KEYNES | | CHART | 700,000 |
| 5 | 4 | 5 | 4 | 5 CHICKEN LITTLE | ANYTHING | | CHART | 600,000 |
| 6 | 5 | 6 | 5 | 6 THE CHRONICLES OF NARNIA (LITTLE HOUSE) | JACK BLACK/NAOMI WATTS | | CHART | 500,000 |
| 7 | 6 | 7 | 6 | 7 THE GREATEST GAME EVER PLAYED | SHA LABEOUF/STEPHEN DIAZ | | CHART | 400,000 |
| 8 | 10 | 8 | 9 | 10 BROKEBACK MOUNTAIN (WIDESCREEN) | HEATH LEDGER/JAKE GYLLENHAAL | | CHART | 300,000 |
| 9 | 9 | 9 | 9 | 9 THE CHRONICLES OF NARNIA (2-DISC SPECIAL COLLECTION) | GEORGE HENLEY/SKANDAR KEYNES | | CHART | 200,000 |
| 10 | 8 | 10 | 8 | 10 WOLF CREEK | JOHN JAMES/NATHON PHILLIPS | | CHART | 100,000 |
| 11 | 7 | 11 | 7 | 11 KING KONG (FULL SCREEN) | JACK BLACK/NAOMI WATTS | | CHART | 100,000 |
| 12 | 12 | 12 | 12 | 12 LADY AND THE TRAMP: 50TH ANNIVERSARY EDITION | ANIMATED | | CHART | 100,000 |
| 13 | 12 | 13 | 12 | 13 AN UNFINISHED LIFE | ROBERT REDFORD/JENNIFER LOPEZ | | CHART | 100,000 |
| 14 | 10 | 14 | 10 | 14 MRS. HENDERSON PRESENTS (WIDESCREEN) | JUDY DENCH/BOB HESKETT | | CHART | 100,000 |
| 15 | 16 | 15 | 16 | 15 KING KONG (2-DISC SPECIAL EDITION) | JACK BLACK/NAOMI WATTS | | CHART | 100,000 |
| 16 | 11 | 16 | 11 | 16 POHNS GRAND ADVENTURE: THE SEARCH FOR CHRISTOPHER ROBIN (SPECIAL EDITION) | ANIMATED | | CHART | 100,000 |
| 17 | 23 | 17 | 23 | 17 MEMORIES OF A GEISHA (WIDESCREEN) | ZIYI ZHANG/MICHELLE YEOH | | CHART | 100,000 |
| 18 | 24 | 17 | 24 | 18 HARRY POTTER AND THE GOBLIN FIRE (2-DISC SPECIAL EDITION) | DANIEL RADCLIFFE/RUPH FENNES | | CHART | 100,000 |
| 19 | 17 | 19 | 17 | 19 BROKEBACK MOUNTAIN (FULL SCREEN) | HEATH LEDGER/JAKE GYLLENHAAL | | CHART | 100,000 |
| 20 | 22 | 20 | 22 | 20 HARRY POTTER AND THE GOBLIN FIRE (WIDESCREEN) | DANIEL RADCLIFFE/EMMA WATSON | | CHART | 100,000 |
| 21 | 14 | 18 | 14 | 21 ICE AGE: SUPER COOL EDITION | ANIMATED | | CHART | 100,000 |
| 22 | 10 | 11 | 10 | 22 BAMBI II | ANIMATED | | CHART | 100,000 |
| 23 | 10 | 23 | 10 | 23 JEARHEAD (WIDESCREEN) | JAKE GYLLENHAAL/JENNIFER FOX | | CHART | 100,000 |
| 24 | 10 | 24 | 10 | 24 PRIDE & PREJUDICE (WIDESCREEN) | KERA KNIGHTLEY/MATTHEW MACFADYEN | | CHART | 100,000 |
| 25 | 21 | 21 | 21 | 25 HARRY POTTER AND THE GOBLIN FIRE (FULL SCREEN) | DANIEL RADCLIFFE/RUPH FENNES | | CHART | 100,000 |

TOP VHS SALES

| THE | WEEK | LAST | WEEK | TITLE | ARTIST / BAND / GROUP / RECORD LABEL / NUMBER / PRICE | CHART | SALES |
|-----|------|------|------|--|---|-------|-----------|
| 1 | 1 | 1 | 1 | 1 THE ROAD TO PERDITION | JOHN LARUE/SHANE BROWN/STEVEN SPALDING | | 1,000,000 |
| 2 | 3 | 2 | 2 | 2 THE ROAD TO PERDITION | JOHN LARUE/SHANE BROWN/STEVEN SPALDING | | 900,000 |
| 3 | 2 | 3 | 1 | 3 DO NOT EXPLODE: DODS FIRST TRIP | PAUL GRIFFIN | | 800,000 |
| 4 | 2 | 4 | 2 | 4 SHARK TALE | PAUL GRIFFIN | | 700,000 |
| 5 | 4 | 6 | 4 | 5 REQUIEM FOR A DREAM | JOHN CUSACK/HELEN MIRREN | | 600,000 |
| 6 | 7 | 10 | 7 | 6 DON'T SAY A WORD | JOHN CUSACK/HELEN MIRREN | | 500,000 |
| 7 | 10 | 7 | 5 | 7 MEET JOE BLACK | JOHN CUSACK/HELEN MIRREN | | 400,000 |
| 8 | 24 | 3 | 24 | 8 RUTTY PROFESSOR: THE CLUMPS | JOHN CUSACK/HELEN MIRREN | | 300,000 |
| 9 | 6 | 32 | 6 | 9 GLADIATOR | JOHN CUSACK/HELEN MIRREN | | 200,000 |
| 10 | 7 | 37 | 7 | 10 THE LION, THE WITCH, AND THE WARDROBE: THE CHRONICLES OF NARNIA | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 11 | 10 | 4 | 10 | 11 THE SPIDER'S WEB: THE LIFE OF SPIDERMAN | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 12 | 10 | 4 | 10 | 12 BARNIE & FRIENDS: SONGS FROM THE PARK | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 13 | 14 | 10 | 14 | 13 BORN TO BE THE RESCUE | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 14 | 10 | 9 | 9 | 14 MY LITTLE PONY: PRINCESS PONYTAKE | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 15 | 11 | 12 | 11 | 15 REVENGE OF THE LOST RAVEN/HUNTER ARKED | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 16 | 12 | 13 | 12 | 16 AUSTIN POWERS IN GOLDMENLAND | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 17 | 10 | 17 | 10 | 17 SPIDERMAN: LOST IN TIME | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 18 | 12 | 19 | 12 | 18 DO DEAD OR DIE: THE GREAT DINOSAUR RESCUE | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 19 | 10 | 18 | 10 | 19 MAR IN GLACK (DELUXE EDITION) | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 20 | 15 | 15 | 15 | 20 THE PASSION OF THE CHRIST (2-DISC) | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 21 | 22 | 19 | 19 | 21 BBG THE BUILDER: THE BIG GAME | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 22 | 19 | 22 | 19 | 22 TOUCH & GO: THE FAST AND THE FURRY | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 23 | 22 | 22 | 22 | 23 MESMERIZED | JOHN CUSACK/HELEN MIRREN | | 100,000 |
| 24 | 22 | 24 | 22 | 24 RUSH HOUR 2 | JOHN CUSACK/HELEN MIRREN | | 100,000 |



Closing Time

DEALS FOR LUXURY REAL ESTATE SHOW NO SLOWDOWN

BY MICHAEL PAOLETTA

LRyan Seacrest recently bought Kevin Costner's 10,000-square-foot Spanish hacienda in the Hollywood Hills for \$11.5 million. Universal Music Group COO Zach Horowitz paid a few bucks more—\$12 million, to be exact—a few months back for his own California property: a house on the Rockingham lot where O.J. Simpson's estate once stood. Turning eastward, the Game bought a \$2 million home in Glendale.

In New York, Tommy Mottola just closed on a multi-million-dollar duplex, with views of Central Park.

Down south, Cher has sold her Key Biscayne, Fla., home, while Daddy Yankee bought an apartment there. And Barry and Linda Gibb just purchased the Hendersonville, Tenn., home where Johnny Cash and his wife, June Carter Cash, lived.

Deals like these make news, even when the real estate agents involved typically decline to discuss their high-profile clients. But those agents will gladly declare that the luxury real estate market in the four U.S. entertainment capitals is doing just fine.

In signature fashion, high-end properties have bucked the fluctuations that tend to occur in a softened overall real estate market. Simply put, people spending several million on a residence are less affected by changing mortgage interest rates and shifts in the economy.

Also, as an asset class, high-end real estate often proves to be a better return on investment than venture capital or other securities. And for Europeans and Latin Americans buying in the four U.S. entertainment capitals—New York, Los Angeles, Miami and Nashville—a strong euro makes for a very sound investment.

"There's no softening in the high-end market here," says Terry Stevens, affiliate broker with Fridrich & Clark in Nashville. "These people have the money. They have a different way of looking at the market. And their finances are

Richard Meier's West Village towers, right, and 20 Pine Street, left, draw New York luxury home buyers. structured differently than those going after \$200,000 homes."

Daniel Gavira, owner of Green Properties International in Key Biscayne, concurs. "If you're doing well, money doesn't disappear. It just changes hands," he says.

Still, realtors acknowledge that perception can become reality. In other words, when real estate buzz is heightened, the luxury market booms that much louder.

"The demand is strong," says Deborah Grubman, senior VP of the Corcoran Group in New York. "There are a lot of people with a lot of money." Pausing for a moment, she adds, "A great property equals great interest equals strong demand. That has not changed."

Though a "great property" is subjective, today's buyers take many things into consideration, including location, size, architecture, view and natural light. Also important, for some, is the provenance of the property. (Did it once belong to Cher, Madonna, Mick Jagger or David Geffen? Jackie?)

While agents prefer to not name names, many acknowledge that such aspirational sales occur on a regular basis. "Did the property once belong to Jackie O?" Grubman notes. For many, that is reason enough to buy a place, she says.

A trend in new high-rise constructions is to hire a celebrity architect, such as Richard Meier, whose luxury towers sit at the riverfront edge of Manhattan's West Village. Also noteworthy is the trend to incorporate numerous amenities into the property. These include on-site fitness centers, pools, dog walkers, restaurants and lounges. With older buildings, residents typically get a doorman and concierge. Period.

Gavira says his clients seek location and security. "Many are looking for a second home," he says. While they prefer homes to condos, he says being near the water is key in Miami.

continued on >>p74

IMPECCABLE COMPOUND

1401 Oriole Drive • Los Angeles



Please visit www.orioledrive.com

Trophy property in the prestigious "Bird Streets" with head-on city to ocean views. Designed by architect Robert Offenhauser. Consisting of single-story main house with large scale rooms, walls of glass that disappear to patios, gardens, pool, waterfall-jacuzzi and special views. Grand master suite with lounge/screening room, dual baths and two additional guest suites. Gourmet kitchen that opens to family room with fireplace and informal dining area. Fully equipped guest house with kitchen and flat, grassy yard. N/S tennis court and gym complete this estate, ideal for buyers who require privacy and breathtaking views.

Offered at \$14,900,000

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TERRA \$12,000,000
Rancho Mirage. With 5000+sq. ft. very unique 10b, 4 kit, 51 distinct & rare stain glass windows, you're in a home like no other.
E/20 Riccardelli 310.260.8275



CUSTOM LAKE VIEW ESTATE \$7,899,000
With prestigious Sherwood Country Club & perched atop own pvt knoll, Single-story approx. 9,000 sq. ft. w/ 6bd, pool, spa & wonderful view.
Nicki LaBran 805.390.5591



325 TOYOPA DRIVE \$7,295,000
Pacific Palisades. Dramatic Medit. Villa on Huntington corner lot. 8bd/5.5ba. Great kit/fam rm opens to indspndg yard w/ p. Private & gated.
Barbara Boyle 310.255.5403



OPEN 2-5 05/07/06
1308 LAUREL WAY \$5,700,000
Beverly Hills. Newly constructed 5bd/7ba 6103sqft. Span Villa. 1200sqft master. 3p. chef's kit w/s app. for whd painted ceiling, pvt heat & p.
Aaron Montenegro 310.205.0305



150' PRIVATE LAKE FRONT \$5,300,000
Lake Sherwood. 1930's solid stone Italian Villa + new addition. Lakeside & open space. Swimming, boat, fish, +/- 1-acre. New listing. www.sherwood.com.
Mandell / Knapp 310.786.1803



WWW.241NINETEENTH.COM \$4,500,000
Santa Monica. Unbelievable! 19c. 5bd/5.5ba of quality w/ volume & privacy. Gated. Great for park firs, showcase kit, laundry, media rm & sps.
James Riespondek 310.255.5411



PRIVATE CANYON \$4,400,000
Pioneer Town. Approx 657 acre country estate w/ 3bd/2.5ba ardenwooded hill. A unique & rare opportunity. For more info go to [holiday.com](http://www.holiday.com).
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PAUL WILLIAMS COLONIAL \$3,450,000
Hollywood Knob. One of a kind, former celebrity residence. 5bd/5.5ba. 4,000+sqft. 100' lot on nearly 3/4 of an acre. Visit www.322Beverly.com.
Posth / Bonk 310.839.8500



SPECTACULAR VIEWS \$3,450,000
Malibu. Contemporary architectural home with spectacular ocean views. High cel, lg master suite. Pool, spa and room for garden. Private.
Marti May 310.924.9955



CHARMING 1925 MEDITERRANEAN \$3,100,000
Beverly Hills. Tiled central hall w/ spiral stairs open to lg light filled & flm in rm. French doors, gourmet kit. Sun filled crytd. Remodeled.
Martenis / Celic 310.785.1810



504 N MARGUETTE STREET \$2,265,000
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Pyngt.com

In Los Angeles, today's double-digit million-dollar homes are moving very quickly. Jonah Wilson, a broker with Sotheby's International Realty on Sunset Strip, says people are lining up to buy "those wonderful, 10,000-square-foot family homes—the ones with all the bells and whistles—west of the 405" Interstate. A fair number of these buyers, he says, are music executives, producers and artists.

Nashville, centrally located and boasting a Midwestern lifestyle, offers the best of both worlds: no state income tax and great deals on luxury real estate, when compared with markets like New York and Los Angeles.

Across the board, realtors note that the luxury real estate market is skewing younger and younger, with 25- to 30-year-olds buying multi-million-dollar homes. Ten years ago, "unless you were a rock star," a \$6 million house was sold to someone who had more time to make his or her fortune, Wilson says. Today, it's the 35-year-old music executive who is as apt as his older counterpart to buy the high-end property.

Surprised? Don't be. Though the record business is in a slump, the music industry as a whole has shifted, Wilson maintains. In addition to the labels, today's music business encompasses the gaming industry, the Internet, mobile technology and branded entertainment. "Maybe the person who has the incredible Internet company is the one looking for the \$6 million home," Wilson says.

Indeed, agents and brokers confirm that they are now dealing with a wider net of buyers and sellers—people in new positions or people employed in industries that did not exist five years ago. And one of the first things they like to do—to best express their upward mobility—is buy a new home.

In Nashville, realtors say that growth in luxury real estate can also be attributed to non-entertainment companies migrating east. Nissan moved its U.S. headquarters from Southern California to the country music capital. The city also boasts home-health-care firms and two pro sports franchises.

According to agents and brokers, this helps explain why real estate in Nashville has been on a growth path for the last six years. "It's been growing like spokes," Stevens says. Nashville proper is home to about half a million people, while more than 1 million live in surrounding areas.

Counties surrounding Nashville, including Davidson and Williamson, are expanding tremendously. Areas like Brentwood and Franklin are experiencing whole-growth patterns that were not in place 10 years ago. One-acre lots, with 5,000- to 6,000-square-foot homes, are selling for around \$1 million.

A surrounding area like Belle Meade, with its enormous homes and old money, is comparable to Beverly Hills or Bel Air in Los Angeles.

A neighborhood like Leipers Fork outside Nashville offers acreage that promises privacy—for a price. A 17,000-square-foot property on 250 acres of land was recently listed for \$7.5 million. Stevens acknowledges that this is incredibly expensive for Nashville, "where you can go crazy with \$1 or \$2 million."

Thirty miles southeast of Nashville sits Murfreesboro, one of the fastest-growing areas for people who feel prudish out of Nashville and

other neighboring areas. Here, homeowners get more house for less money, generally in the \$200,000-\$400,000 range. (In New York, this might cover a studio apartment.)

This is a vital market for the not-yet "big star" set, Stevens says. "You can't forget to mention that the people propping up [the name acts and label presidents] are buying and selling homes for \$300,000-\$500,000. That, too, is a very important part of the market."

To entice younger buyers—those in their 30s and 40s—and to get the attention of prominent brokers, condominium developers, particularly in New York, are hiring musicians to help raise awareness of new projects.

In early March, Estell Development invited Seal to perform near the construction site of its new condominium, the Avery, going up on the Upper West Side.

Downtown, developer Leviev Boymelgreen worked with Shvo Marketing president Michael Shvo on an event celebrating the opening of its condominium, 20 Pine Street, in the financial district. John Legend performed at the social soiree, which was done in association with the New York Academy of Arts.

According to Shvo, whose firm works alongside developers to produce and sell developments, more people showed up for the event than could be accommodated. With such creative marketing, Shvo stresses the importance of finding the right marriage between building and celebrity. "You want the celebrity to be as unique as the property we're selling." Armani/Casa designed the interiors of 20 Pine Street.

Corcoran's Grubman credits such star-studded events to the numerous new developments cropping up around the city. "Some contractors want to capture the public's attention immediately," she says. Call it high-end publicity.

Shvo has now partnered with Jade Jagger on a building taking root in New York's Union Square neighborhood. "I'm sure we'll try to produce something exciting when the time comes," Shvo says, with an apparent wink to Jagger's rock legend dad.

Contractors and developers need to woo potential brokers and clients. So, they now treat a new condominium development the same way a record label treats a new release or an artist's tour. "You're advertising a product," Grubman explains. "You're advertising a product." This concept has yet to catch on in Los Angeles, Miami and Nashville.

That said, the city of Miami's mayor, Manny Diaz, hosted a VIP cocktail reception in March at the Four Seasons Hotel Miami to celebrate the premiere of "Viva Florida" on El Entertainment Latin America. The TV show is billed as the No. 1 luxury real estate program.

Plain and simple, Grubman notes, real estate has become a hot and sexy topic for everyone. It's no longer simply the lifestyle of the rich and famous. "When I meet clients at buildings, even the doormen are now talking prices."

She adds, "I've always thought it was the sexiest thing to talk about. I guess I was ahead of the curve."

Additional reporting by Leila Cobo in Miami and Melinda Newman in Los Angeles.



PITBULL

'A Sure Bet'

MIAMI RAPPER PITBULL MOVES MUSIC INCOME INTO REAL ESTATE



Growing up, Miami rap artist Pitbull had nothing. So when it came time to invest his hard-earned cash, the performer says he was looking for a sure bet—or "as close to a sure bet as possible."

For Pitbull, this meant real estate.

"It's a great way to invest your money and to enterprise yourself," says Pitbull, whose parents were first-generation Cuban immigrants. "It sets you up to build and rebuild your capital. I know cats down here who are making money—earning a living—just from buying and selling property." Pausing for a few seconds, he adds, "It's become the new coke game in Miami."

Pitbull, who records for TVT Records, bought his first piece of property—an apartment in Coconut Grove—in 2004. It was a great way to mark the release that year of his debut album, "M.I.A.M.I. (Money Is a Major Issue)," which has since gone gold.

His star continued to rise in 2005. TVT issued "Money Is Still a Major Issue," which features remixes from "M.I.A.M.I." as well as unreleased tracks; a bonus DVD contains live performances and interviews with the artist. By year's end, Pitbull had been featured on tracks by Niña Sky ("Turnin' Me On"), Twista ("Hit the Floor") and labelmates Ying Yang Twins ("Shake"). Speaking of labelmates, Pitbull assisted Lil Jon on Eminem's "Anger Management" tour.

With more money on hand, Pitbull's real estate portfolio expanded. In addition to his Coconut Grove apartment, he owns a home under construction in North Miami, a home in South Miami and a condominium in downtown Dadeland. The four properties, collectively, are valued at approximately \$3 million. Nearly half of this amount (\$1.2 million) went to the North Miami house. Once it is finished, Pitbull plans to sell it at a hefty profit and reinvest the money in another property.

With a new album on the way ("El Mariel" is due this summer)—and Hollywood knocking on his door ("I'm looking over a couple scripts," he says)—Pitbull appears poised to continue his buying-and-selling spree.

And while he calls himself a rookie to the real estate game, Pitbull acknowledges that he's a quick learner. "Once you make money off real estate, you must reinvest in another property or two," he says. In this way, "you keep recycling your money—flipping properties—instead of giving it to Uncle Sam."

Like others, Pitbull feels that high-end real estate offers a better return on investment than venture capital or other securities. "With real estate, I own it and control it," he notes. "I decide when I want to buy and when I want to sell. Sure, you can make money in stocks. But I had a friend who lost \$1.5 million in the stock market. So I'm sticking with real estate."

—Michael Paletta

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Rocky Point Restaurant, South Coast

Price Upon Request



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the **Steves**

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Steve Clark was a professional drummer for over fifteen years, playing in countless bands, including VAST and Memento. **Stephen Placial** has been in the top 2% of Los Angeles real estate agents for nearly fourteen years. With more than \$21,000,000 in property transacted in 2005, they employ a different approach to the real estate industry. Their professionalism and creative thinking are what set them apart.

"Stephen sold me my first house back in '98. It was a beautiful Wallace Neff nestled in the Hollywood Hills. A few years later, we outgrew the home. He put the home on the market, and within the first few days, found us the perfect buyer. He represented us and the buyer to a 'T'. He then found us our dream home in Los Feliz, which we negotiated and closed on Super Bowl Sunday."

David Ayer, creator, "Training Day" and "Harsh Times"

"Buying our ideal home turned into a challenging deal. Steve was fantastic, came through for us, and made it a pleasurable experience."

Miles Siggins, costumer, American Idol

"I met Stephen in '94 when he helped me sell my first house. Since then, we have done several other real estate transactions. I trust no one else with my real estate needs."

Johnette Napolitano, singer, Concrete Blonde

"When I met Steve Clark, he was drumming in a band called Memento. Aside from being a fan of the band, I was impressed by the fact that Steve was a smart guy with a great business sense. I went on to sign the band, and throughout the years, I've never wavered in my opinion of him as a person. Although Steve is no longer in the music business, I am still proud to call him a friend and can see why he excels in real estate."

Matt Messer, VP Creative, EMI Music Publishing

"Steve Clark turned our open house into an event. Four days, four offers over asking. 'Nuff said."

Cristina Bartolucci, co-creator, DuWop Cosmetics

*"I had my house on the market for months with another agent. I called Steve and had him come up to see my home. Within one week of signing the listing, the house was staged and in escrow for over the asking price. Steve Clark and Stephen Placial are the ****!"*

Reno Wilson, actor, "Heist"

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**NOTICE OF PUBLIC SALE OF ASSETS
OF
THE SONGWRITER COLLECTIVE, LLC**

Notice is hereby given that Fortress Credit Opportunities I, LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006 and April 25, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment documents, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and license derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement. The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, June 6, 2006 at 11:00 a.m. New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned. Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

May 6, 2006

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